

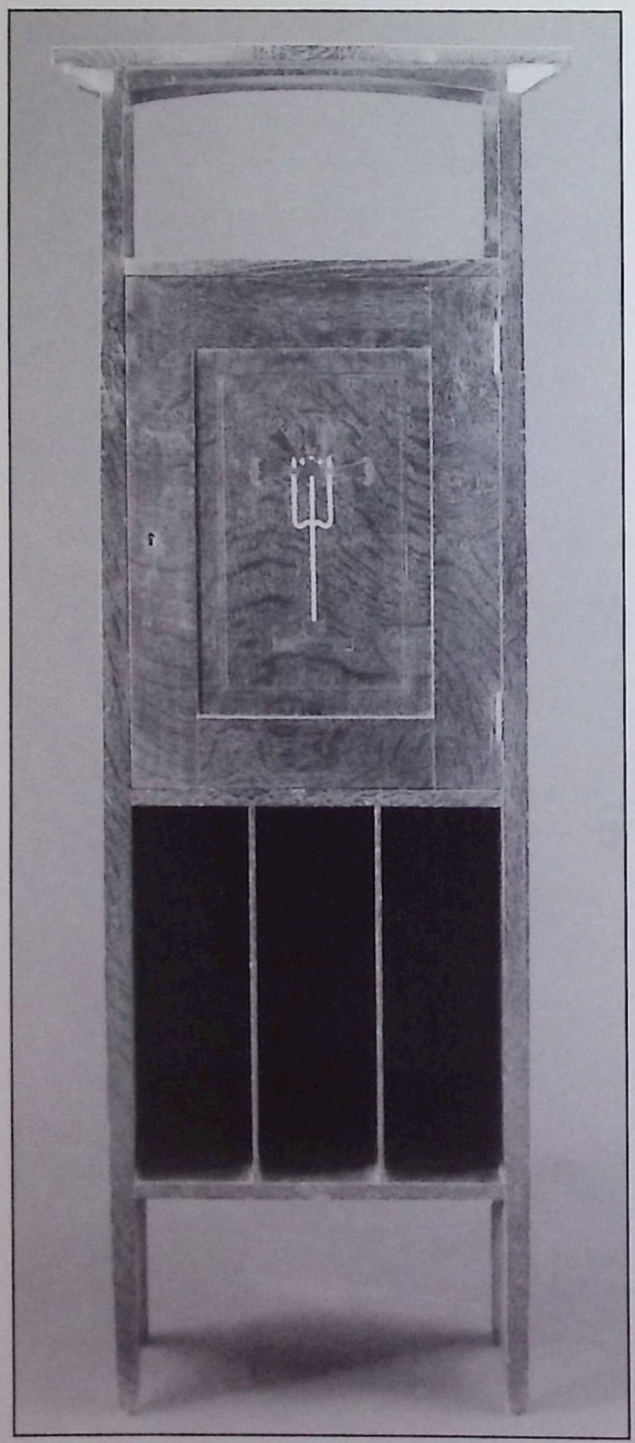
GROVE PARK INN ARTS & CRAFTS CONFERENCE 1998

DAVID RAGO AUCTIONS

1998 SCHEDULE OF EVENTS

February 7	Antiques and Collectibles	May 2	Antiques and Collectibles
February 8	Roseville/Zanesville	May 3	20th Century Modern
March 15	Arts and Crafts	June 7	Arts and Crafts

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Roseville/Zanesville: catalogues are available for $25 each, or $45 for an annual subscription of two.

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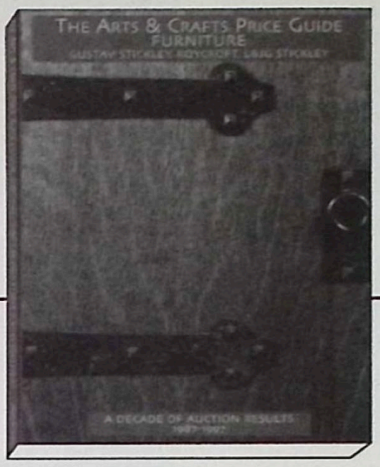
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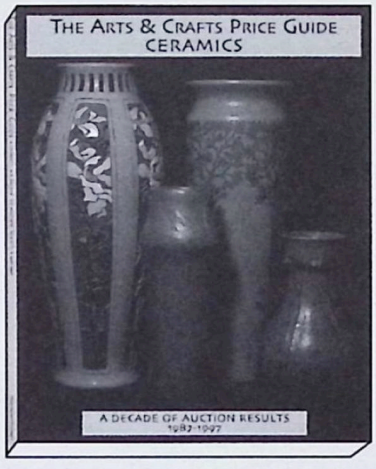
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A DECADE OF SALES 1987-1997

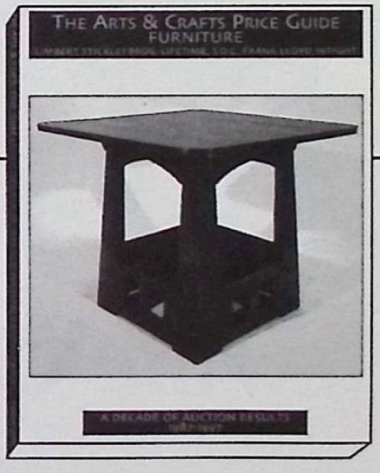
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Please stop by our booths in the Arts & Crafts Antiques Show and the Modern Craftsmen & Craftswomen Show at the Grove Park Inn.

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(704) 252-2711

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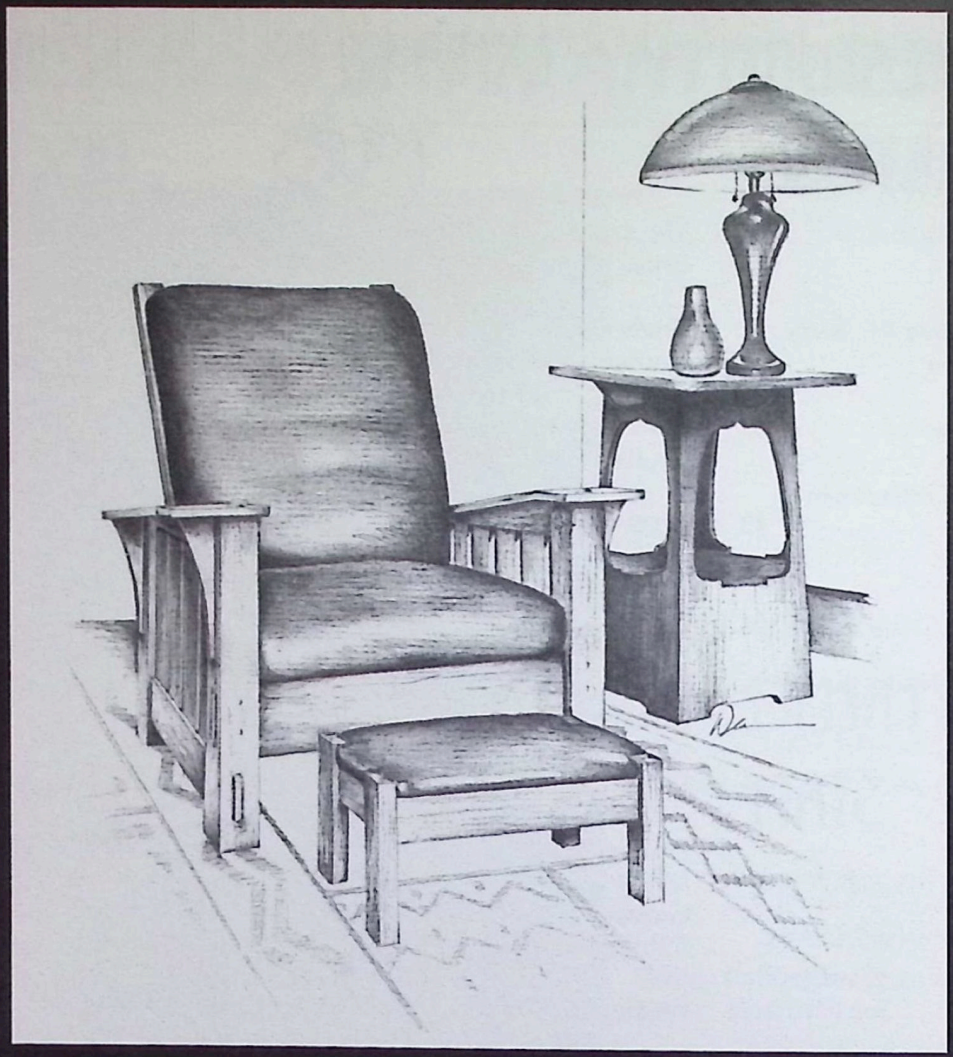
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Front Cover: The fireplaces in the Great Hall have always served as a magnet for guests. The original wicker furniture was supplied by the Heywood Wakefield Company in 1913, but was discarded during later remodelings. Note the Roycroft chandelier prior to a misguided modifcation in the 1930s.
Back Cover: A GPI bedroom ca. 1913 in the Main Inn with Roycroft lamps and Arts & Crafts furniture by the White Furniture Company of Mebane, NC.



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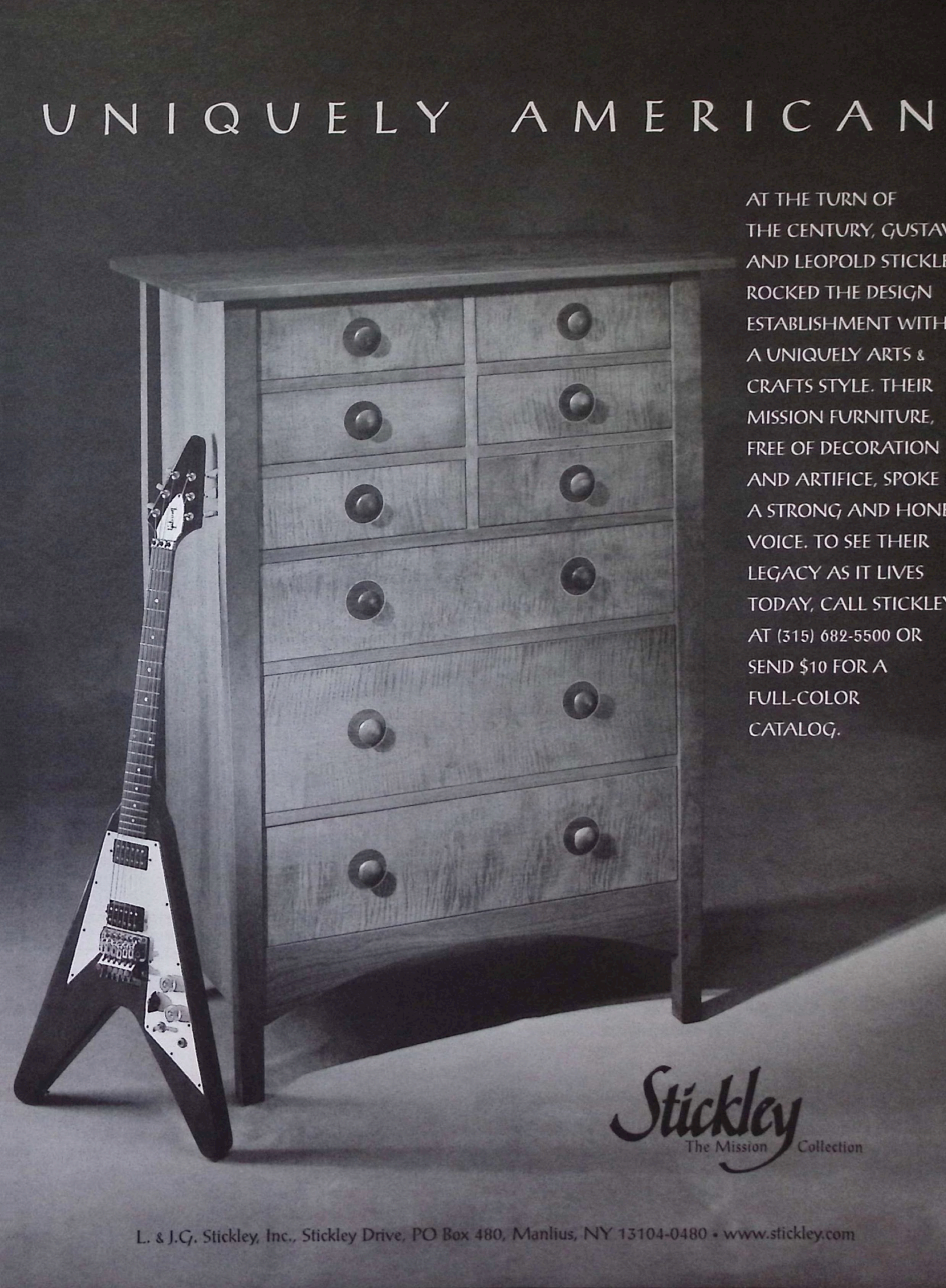
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Making the Wheels Turn....

A rather perplexed woman

by Bruce Johnson

phoned me a few weeks prior to the Arts & Crafts Conference with a question.

"I called the Grove Park Inn," she explained, "and told them I wanted to book a room for the Arts & Crafts Conference."

"For 1999?" she was asked.

She was not amused.

I explained to her that the Grove Park Inn's 512 rooms for 1998 had all been reserved since February of last year - and that the rooms in the historic Main Inn had vanished fourteen months ago.

"What's so special about this conference?" she demanded. I don't recall my specific answer, but her question has stuck in my mind ever since.

Is it the opportunity to see more brown furniture and green pots?

If so, then why doesn't everyone wait until Saturday morning to arrive?

Is it the seminar presentations?

Perhaps, but then why don't museum lectures draw as many people?

Is it the Grove Park Inn?

Then why aren't there Arts & Crafts enthusiasts here every weekend?

The answer turned out to be amazingly simple.

Its the people.

Its you.

Regardless whether you label yourself a collector, exhibitor, enthusiast, curator, or whatever you like, you are the greatest attraction to the Grove Park Inn Arts & Crafts Conference. As much as we enjoy the books, the furniture, the pottery and everything else associated with the Arts & Crafts movement, they are one-dimensional when compared to the opportunity to talk with another Arts & Crafts collector.

You can appreciate the lines of a Stickley Morris chair or the overnight assemblage of an Arts & Crafts bedroom, but they pale in comparison to sitting in the Great Hall with a handful of other collectors from across the country swapping stories and sharing experiences.

"Have you ever been to an event," I asked my caller, "where everyone seemed to disappear after each session? Well, this group doesn't. They stick around, anxious to talk to one another, wanting to absorb as much Arts & Crafts flavor as they can, leaving only when they absolutely have to. "

I left her a bit more bewildered than before she called, but that's not unusual. This is a very unique group. I no longer have to go searching for seminar speakers, discussion leaders, display curators or exhibitors. You call, you write, you fax me with ideas, suggestions, ways to make the next Arts & Crafts Conference even better. And you want to be involved. We call it the Grove Park Inn Arts & Crafts Conference, but in reality it is your Arts & Crafts Conference.

We provide the wheels, you bring the energy.

This is our eleventh gathering and I have come to understand that the Arts & Crafts Conference isn't about antiques anymore. Its about the people who enjoy and appreciate and participate in every aspect of the movement. A Morris chair, for all its beauty, utility and charm, is completely predictable. Put a bunch of Arts & Crafts collectors in a room, over a dinner, or in a corner of the Great Hall and then you've got something happening. And that's what its really all about.

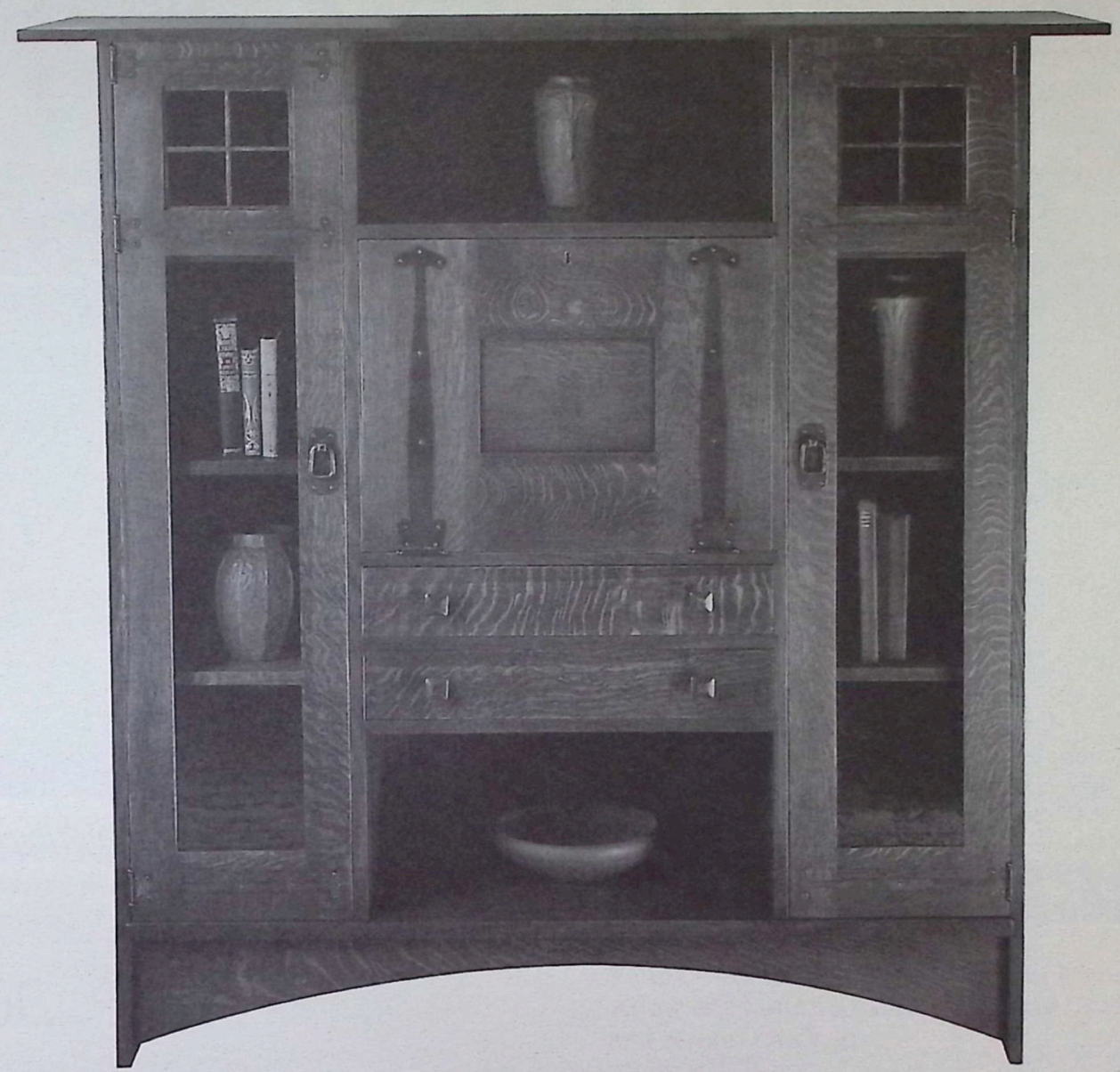
There is no way I could ever thank everyone who has contributed to the success of this event, for many of you have done things I don't even know about hundreds of miles from here and many months ago.

And then you came.

So, I would like to thank you - for everyone - for being the reason why, eleven years later and eleven years from now, we still gather together each February, meeting new friends, renewing old friendships, and making plans to meet again next year at the Grove Park Inn.

- B.J.

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ANTIQUES SHOW:

No antiques, large bags or strollers may be brought into the showrooms.

Your conference badge must be worn for entry into the showrooms.

A receipt must accompany any item leaving the show. Be prepared to show your receipt to a security guard.

By bringing children to the show, parents accept full responsibility for any breakage their children cause. Due to crowded conditions, no strollers will be permitted in the showrooms.

No smoking is allowed in the showrooms or in the public hallways.

ROOMS:

Room reservation forms for 1999 are available at the Front Desk. All requests will be filled in the order in which the forms (and your $100 deposit) are accepted by the Front Desk.

Checkout time on Sunday from the G.P.I. is 2:00pm. If you wish, you can checkout on Sunday morning prior to the first seminar. The bellstand will be more than happy to store your bags until you are ready to leave.

MISC.

Information tables near the Arts & Crafts registration desk are loaded with free materials.

Plans are already underway for the February 19-21, 1999 Arts & Crafts Conference. If you have any suggestions, please write them down and leave them at the Arts & Crafts registration desk.

Extra catalogs are $10.

Dining reservations for evening meals at the G.P.I. are recommended. Please see page 80 for information on dining at the Grove Park Inn.

GENERAL INFORMATION:

Your identification badge is your entry pass to all conference events & exhibits. Please wear it.

All seminars, tours, shuttle busses, discussion groups, and shows will start promptly at the scheduled times listed on page 44. If you are late, please enter the room quietly.

Children should not be brought to seminars. Check with the Concierge Desk for information on children's activities and baby-sitters.

No smoking is allowed at any conference event, including the antiques show. Smoking in the hotel is restricted to the Great Hall bar area. Cigars and pipes are restricted to the terraces.

Tour information tables are located near the Arts & Crafts registration desk.

IMPORTANT CONFERENCE INFORMATION

Sunday shuttle busses to the airport leave on time. Allow one hour for loading, the drive, unloading, and airport check-in.

If you are staying someplace other than the G.P.I. and have made an airport shuttle bus reservation, bring your bags to the G.P.I. on Sunday morning and check them with the bellstand. The bus cannot make any stops between the G.P.I. and the airport.

Cabs can be ordered through the bellstand.
You are advised to call ahead.

If you are driving to or from the Radisson Hotel, please check the Ride-Share area in the Great Hall and in the Radisson lobby for fellow collectors who did not drive to Asheville.

SMALL GROUP DISCUSSIONS

SESSION I
FRIDAY
4:30 - 5:30

These discussion groups are intended to give participants the opportunity to openly discuss the assigned topic with other people sharing similar interests. Discussion leaders are volunteer moderators, not seminar presenters. The success of each group depends not on the leader, but on the active participation of each attendee. Please come to your group with questions, opinions, possible solutions, objects or photographs. A map of the hotel can be found on the last page. Seating is limited by the size of each room, so arrive early - or have a second choice ready. (See page 14.)

Collecting Art Pottery
David Rago
Wilson Room
Vanderbilt Wing - 8th floor

Decorating in the Arts & Crafts Style Karen Hovde
Bryan Room - R
Vanderbilt Wing - 10th floor

Craftsman Farms: How Can It Best Serve Its National Audience?
Suzanne Jones, President
Craftsman Farms Foundation
Fitzgerald Room - T
Vanderbilt Wing - 10th floor

Arts & Crafts Textiles
Paul Freeman
Fitzgerald Room - S
Vanderbilt Wing - 10th floor

Caring For Your Arts & Crafts Metalware: Heintz, Roycroft, and More David Surgan
Wolfe Room - U
Vanderbilt Wing - 10th floor

Roycroft Collectibles
Robert Rust
Wolfe Room - V
Vanderbilt Wing - 10th floor

Building an Arts & Crafts House
Fran and Trey Cole
Dogwood Room Sammons Wing

Bungalow Restoration
Robert Gustafson
Laurel Room - F/G Sammons Wing

Problems in Furniture Restoration
Bruce Szopo
Laurel Room - H/J Sammons Wing

Arts & Crafts Wired: Arts & Crafts on the Internet
John Petty
Rhododendron - K/L Sammons

Researching the Arts & Crafts Movement
Patricia Bartinique
Rhododendron - M/N Sammons

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SMALL GROUP DISCUSSIONS

SESSION II
SATURDAY
4:30-5:30

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What is an Arts & Crafts House?
Gordon Bock,
Editor, *Old House Journal*
Wilson Room
Vanderbilt Wing - 8th floor

Collecting Arts & Crafts Tiles
Suzanne Perrault
Bryan Room - R
Vanderbilt Wing - 10th floor

Van Briggle Art Pottery
Bertha Stevenson,
President, Van Briggle Art Pottery
Fitzgerald Room - T
Vanderbilt Wing - 10th floor

Tips for the New Collector
Bob Archibald
Fitzgerald Room - S
Vanderbilt Wing - 10th floor

The Arts & Crafts Kitchen
Jane Powell Wolfe Room - U
Vanderbilt Wing - 10th floor

Historical Perspectives on the Arts & Crafts Movement
Michael Morton Wolfe Room - V
Vanderbilt Wing - 10th floor

Overbeck Pottery
Phyllis and Jerry Mattheis, owners
Historic Overbeck House
Dogwood Room Sammons Wing

Identifying New York Furniture Companies
Michael and Jill Thomas-Clark
Laurel Room - F/G Sammons Wing

The Appeal of the Arts & Crafts Philosophy
Patricia Bartinique
Laurel Room - H/J Sammons Wing

Protecting Your A&C Collection
Michael McCracken
Rhododendron - K/L Sammons

In Search of Arts & Crafts Architecture for the 21st Century
Gerald Morosco, architect
Rhododendron - M/N Sammons





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CRAFTSMAN FARMS FOUNDATION EXHIBITION

Location: Taft Room - M
Vanderbilt Wing - 8th floor
Hours: Friday, 1-6pm Saturday, 12-6pm
Sunday, 12-4pm
Sponsor: Craftsman Farms Foundation, Inc.
2353 Rt. 10 West Box 5
Morris Plains, NJ 07950
(973) 540-1165
Executive Director: Tommy McPherson
Exhibit Curator: Beth Ann McPherson
Admission: Free
Directions: End of the Modern Craftsfirms Hallway.
See map on page 88.

Craftsman Farms Foundation administers, preserves and maintains Gustav Stickley's National Landmark Home in Parsippany, New Jersey. Craftsman Farms is the manifestation of Gustav Stickley's ideologies regarding architecture, furnishings and the simple life.

Each year Craftsman Farms returns to the Grove Park Inn Arts & Crafts Conference to visit old friends and to make new acquaintances. Over the past decade the conference guests have provided incalculable support for Craftsman Farms. Many of you have become Craftsman Farms Foundation members, contributed to our restoration, shopped in our gift shop and told your friends about the work we are doing.

This year the Foundation has brought a new exhibit to the Arts & Crafts Conference, along with books and contemporary crafts in the Arts & Crafts tradition from our gift shop. As always, we welcome new memberships, for the preservation and restoration of Craftsman Farms is built on our membership rolls.

The Craftsman Farms Foundation exhibit focuses on the restoration and furnishings of Craftsman Farms. *Was there really Colonial Revival silverplate on that famous sideboard? Can ultraviolet light destroy oak furniture? Who went to Cornell?* Beth Ann McPherson has curated an exhibit concerning the small artifacts that decorated Gustav Stickley's home. The exhibition has been complemented by panels prepared by Holt, Morgan, Russell Architects, P.A. explaining the on-going restoration of Craftsman Farms and highlighting the importance of conversation and preservation to the building and the collections.

We hope that you will come and visit Craftsman Farms in the spring. The white paint is being removed from the log walls, eighteen of Michael Adams' reproduction lanterns will fill empty sockets, and Phase II of our restoration plan will be completed.

Meanwhile, please stop by our exhibit at the end of the Modern Craftsfirms hallway at the Grove Park Inn.

- Tommy McPherson, Executive Director

THE ARTS & CRAFTS BEDROOM

Location: Taft Room - N
Vanderbilt Wing - 8th floor
Hours: Friday, 1-6pm Saturday, 12-6pm
Sunday, 12-4pm
Sponsor: Bruce Johnson
Admission: Free
Directions: End of the Modern Craftsfirms Hallway.
See map on page 88.

In keeping with a tradition established several rooms ago, we have accepted the challenge of transforming a typical Grove Park Inn meeting room into an Arts & Crafts sanctuary - overnight. In years past both antiques dealers and craftsfirms have loaned pieces typically found in an Arts & Crafts dining room, living room, and office. For this year's conference, our focus has become the Arts & Crafts bedroom.

In a rather ironic twist, the bedroom - the one room in which we spent the greatest part of each day - is the room which traditionally is the last to be decorated and upon which the least time and expense is invested. Gustav Stickley must have recognized (or influenced) this as well, for in 1912 he produced 27 styles of armchairs, while offering his customers only 3 different beds.

One of the goals of this exhibit has been to demonstrate how effectively a combination of Arts & Crafts antiques, reproductions, and new works inspired by the Arts & Crafts philosophy can blend together to create a soothing, pleasing and inspirational Arts & Crafts room. We do not collect individual pieces, we create Arts & Crafts rooms. The pieces, both old and new, displayed in this exhibit are for sale, unless otherwise indicated. Please stop by - and take home a little inspiration.

- Roy Croft

SPECIAL EXHIBITS

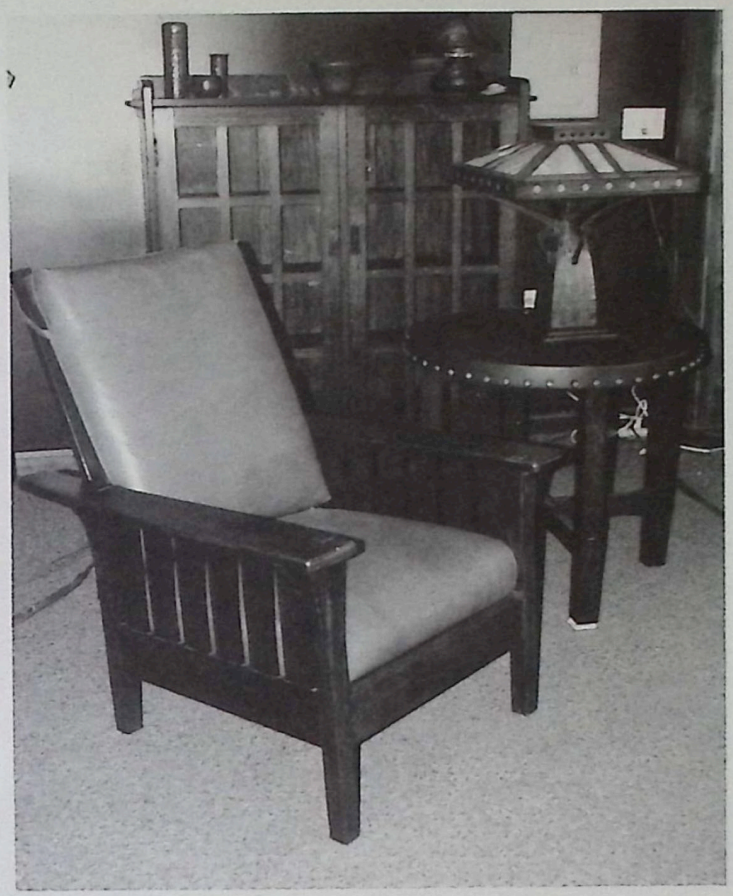
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AMERICAN ART TILES

Location: Bryan Room - Q
Vanderbilt Wing - 10th fl.
Hours: Friday, 1:00 - 6:00pm
Saturday, Noon - 6:00pm
Sunday, Noon - 4:00pm
Curator: Professor Richard D. Mohr
University of Illinois-Urbana
Sponsor: Bruce Johnson
Admission: None

Tile production in America began surprisingly late - 1874 - but grew quickly and flowered during the Arts & Crafts era. During this period, American homes placed art tiles at the visual center of family life by embedding them in living room hearths. American parents entrusted the moral and intellectual tutelage of their young to schools whose iconography consisted of art tiles. American cathedrals imaged the divine by paving their chancels with art tiles, and designers of subways and plazas used art tiles to define public spaces and to humanize urban bustle.

Drawing on ten collections from across the country, this show exhibits work by all the major Arts & Crafts tile makers. Many of these companies are well-known for their vases, such as Grueby, Rookwood, Pewabic and Van Briggle. But many of America's finest art tiles were made by firms that only made tiles, for tiles require techniques that are unsuitable or rarely used for making vases. These companies and techniques are the focus of this exhibit at the Grove Park Inn. The exhibit will also include some present-day Arts & Crafts revival tiles, as well as student and studio tiles which bridge, in both time and style, the original and the current phases of the Arts & Crafts movement.

Thanks are extended to the following people who have lent tiles to the exhibit from their own collections: Christi Walden (Los Angeles), Susan Frost (Austin), Rick Risser (Dallas), Jean Bragg (New Orleans), Jim Messineo and Mike Witt (Boston), Ron Endlich (Seattle), Riley Doty (Oakland), Tim Hansen (Berkeley), Vance Koehler (Doylestown), and Norm Karlson (Los Angeles).

For more information on ceramic surfaces and their preservation, please contact the Tile Heritage Foundation, P.O. Box 1850, Healdsburg, CA 95448 (707-431-8453) and Friends of Terra Cotta, 771 West End Avenue, #10-E, New York, NY 10025 (212-932-1750).

- Text by Prof. Richard D. Mohr

SPECIAL EXHIBITS

NORTH CAROLINA POTTERY

Location: Bryan Room - Q
Vanderbilt Wing - 10th fl.
Hours: Friday, 1:00 - 6:00pm
Saturday, Noon - 6:00pm
Sunday, Noon - 4:00pm
Organizers: George Viall
Tom and Cindy Edwards
Sponsor: Bruce Johnson
Admission: None

While neither as glamorous (nor as expensive) as Grueby, Marblehead or early Van Briggle art pottery, North Carolina pottery has begun to attract attention beyond the state line. The pottery tradition in North Carolina did not wait for the Arts & Crafts movement, for the early settlers depended on potters for their bowls, platters and storage jars. What North Carolina pottery lacked in sophistication, it more than made up for in charm, personality and flavor. And since the clays were hand-dug, hand-mixed and hand-turned, each vase or bowl is a unique individual - something which cannot always be said of post-1920 Rookwood and Van Briggle pottery. The potters were, as they have been described, "turners and burners."

Many of the North Carolina folk and utilitarian potters of the late-19th and early 20th-centuries responded to the Arts & Crafts movement by adding subtle decorations and different glaze combinations to their wares. The result fit William Morris' dictum: "Have nothing in your house that you do not know to be useful or believe to be beautiful."

This exhibit of North Carolina pottery is intended to introduce Arts & Crafts enthusiasts to the wide range and variety of forms and glazes produced in the state. No attempt has been made to display only masterworks, for the organizers felt it more appropriate to exhibit a sampling of typical North Carolina pottery still available in shops, shows and at auction.

While names such as North State, Pisgah Forest, Brown, Bachelder, Sunset Mountain and Cole may not be familiar to distant collectors, neither were Teco, Marblehead, Ohr, Clewell or Pewabic twenty years ago. And as the number of new collectors entering this field continues to rise, potteries which once were delegated to footnotes will be destined to be researched, documented, published and collected. We hope this modest exhibit will help to inspire additional interest in the potters and pottery of North Carolina.

- Peg Goint

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'IN A RUSTIC VEIN' A PRESERVATION SOCIETY HOUSE TOUR

Departure: Sammons Wing Entrance
Tour Hours: Friday 1:00 - 4:00pm
Saturday 1:15 - 4:15pm
Sunday 12:30 - 3:30pm
Note: Busses board 15 minutes prior to departure.
Sponsor: Asheville-Buncombe County Preservation Society
Price: $25 (reservations required)
Reservations: Information table near Arts & Crafts Registration Desk.

Asheville's transformation from a small county seat into a full-blown urban center occurred during the decades when the Arts & Crafts movement took root and flourished in America. A breadth of Arts & Crafts characteristics can be seen throughout the turn-of-the-century residential districts of the city. One trait that stands out among the English- and Stickley-influenced designs are the deliberately rustic treatments of houses generally rendered in log and stone. Traveling around Buncombe County one can find hundreds of the modest log versions of standard bungalow plans, and occasionally stumble upon a grander residence elaborating on the rustic sensibility. Asheville's popularity as a mountain tourist destination offered a retreat from the formal social conventions of the age, which is reflected in its more rustic and informal structures.

This year the Preservation Society tour will focus on this theme of rusticity during this period of building, seeking to place these structures within the general context of the Arts & Crafts movement in Asheville. The daily guided bus tour will include stops at major properties for interior viewing.

OPTIONAL EVENTS

PURE AND SIMPLE: THE ART & ARCHITECTURE OF DOUGLAS ELLINGTON

Event: A champaign and dessert reception, program and exhibition preview, and/or a Sunday bus tour of several Ellington buildings.
Location: Asheville Art Museum
Hours: Reception - Saturday, 7:00 - 10:00pm
Bus Tour - Sunday only, 12:30 - 3:30pm
Sponsor: Asheville Art Museum
Price: Reception - $25 (transportation included)
Bus Tour - $20
Combined - $40
Reservations: Information table near the Arts & Crafts Registration Desk.

Long before Asheville was recognized as an Arts & Crafts city, people had been traveling here to view a number of outstanding examples of Art Deco public architecture - nearly all of which had been designed by Douglas Ellington (1886-1960).

Trained in Paris, artist and architect Ellington arrived in Asheville in 1925, just as the city embarked on a visionary plan for expansion. In the next four years he designed the City Building, the First Baptist Church, the S & W Building and Asheville City High School - all in the colorful and highly-geometric Art Deco style. Although the Great Depression brought an abrupt end to Art Deco architecture in Asheville, all of Ellington's major commissions have survived.

In conjunction with the Arts & Crafts Conference, the Asheville Art Museum has planned two special events exclusively for our group. On Saturday evening a champagne reception and lecture will signal the opening of the Douglas Ellington exhibition "Pure and Simple." The twenty-five dollar registration fee included transportation to and from the Grove Park Inn, the champagne and dessert reception, a lecture and the exhibit preview. Seating is limited and reservations are required. Shuttle busses will depart from the Sammons Wing entrance.

On Sunday afternoon a three-hour bus tour of Ellington's works will include tours through four of his most important commissions.

For more information, please stop by the Asheville Art Museum table near the Arts & Crafts registration desk in the Sammons Wing.

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Arts & Crafts in Asheville: Past and Present

Biltmore Industries and F. L. Seely

While his name is often closely linked to the Arts & Crafts movement, what Edwin Wiley Grove knew - or cared - about the Arts & Crafts philosophy could fit neatly in a Marblehead vase.

Fred Loring Seely, however, who married the multimillionaire's only daughter, reorganized Grove's lucrative pharmaceutical business, and designed, built and managed the Grove Park Inn, had been a customer of the Roycroft Furniture Shop since 1904 and a friend of both Elbert Hubbard and his son, Bert.

When it fell to Fred Seely to select the furnishings for the Grove Park Inn, he turned to his friends in East Aurora, but the small crew of Roycroft woodworkers was unable to fill Seely's order for nearly two thousand pieces of Arts & Crafts furniture - all in less than eight months. The Roycrofters opted to pass on the order for 152 bedroom suites, and instead provided 400 dining room chairs and an assortment of servers, sideboards, library tables, rockers and settles for the public areas on the first floor.

The Roycroft Copper Shop, under the direction of coppersmith and designer Victor Toothaker, rose to Seely's challenge, producing more than 200 hammered copper ceiling lights, twelve massive chandeliers for the Great Hall, 3000 drawer pulls for the bedroom furniture (made by the White Furniture Company using Roycroft designs), and more than 300 lamps.

When it opened on July 12, 1913, the Grove Park Inn, thanks to Fred Seely, was an Arts & Crafts showcase, from the Heywood-Wakefield wicker rockers in the Great Hall to the Roycroft and White oak furniture and Roycroft hand-hammered copper lighting fixtures - plus a Roycroft-bound Bible in each room.

In 1914 Fred Seely signed a thirteen-year lease renting the Grove Park Inn from E.W. Grove, who had even less interest in the hotel business than he did in the Arts & Crafts movement. Just three years later Seely announced his purchase of the Biltmore Estate Industries from Edith Vanderbilt. She and her famous husband, George Vanderbilt, had sponsored a manual arts training school in 1901 for area young men and women in hopes that they could preserve and foster the weaving of homespun cloth and the carving of handmade furniture in western North Carolina. Called the Biltmore Estate Industries, their Arts & Crafts enterprise was managed by Charlotte Yale and Eleanor Vance.

Seely convinced Grove of the benefit of moving the looms and woodworking tools of the Biltmore Estate Industries onto Grove land just north of the Grove Park Inn. After negotiating a 99-year lease with his father-in-law, Seely built five Arts & Crafts shops and showrooms within walking distance of the G.P.I. and in 1917 renamed his new business the Homespun Shops of Biltmore Industries. From that time until his death in 1942, Fred Seely managed one of the most successful and longest-running Arts & Crafts enterprises in the country. For decades Biltmore Industries homespun wool cloth was considered the finest in the country. The smaller woodworking shop did not survive the Great Depression, but today their handmade, hand-carved furniture, bookends and bowls are eagerly sought by collectors.

Unlike most original Arts & Crafts enterprises, Biltmore Industries (and the Grove Park Inn) survived long enough to be recognized, preserved, restored and appreciated for its contributions - then and now.

- Bruce Johnson

Biltmore Industries Special Exhibits for the Arts & Crafts Conference

Just as the Grove Park Inn was saved and restored by Charles Sammons, Biltmore Industries has blossomed under the leadership of Buddy Patton, who has financed and directed an extensive restoration and revitalization program.

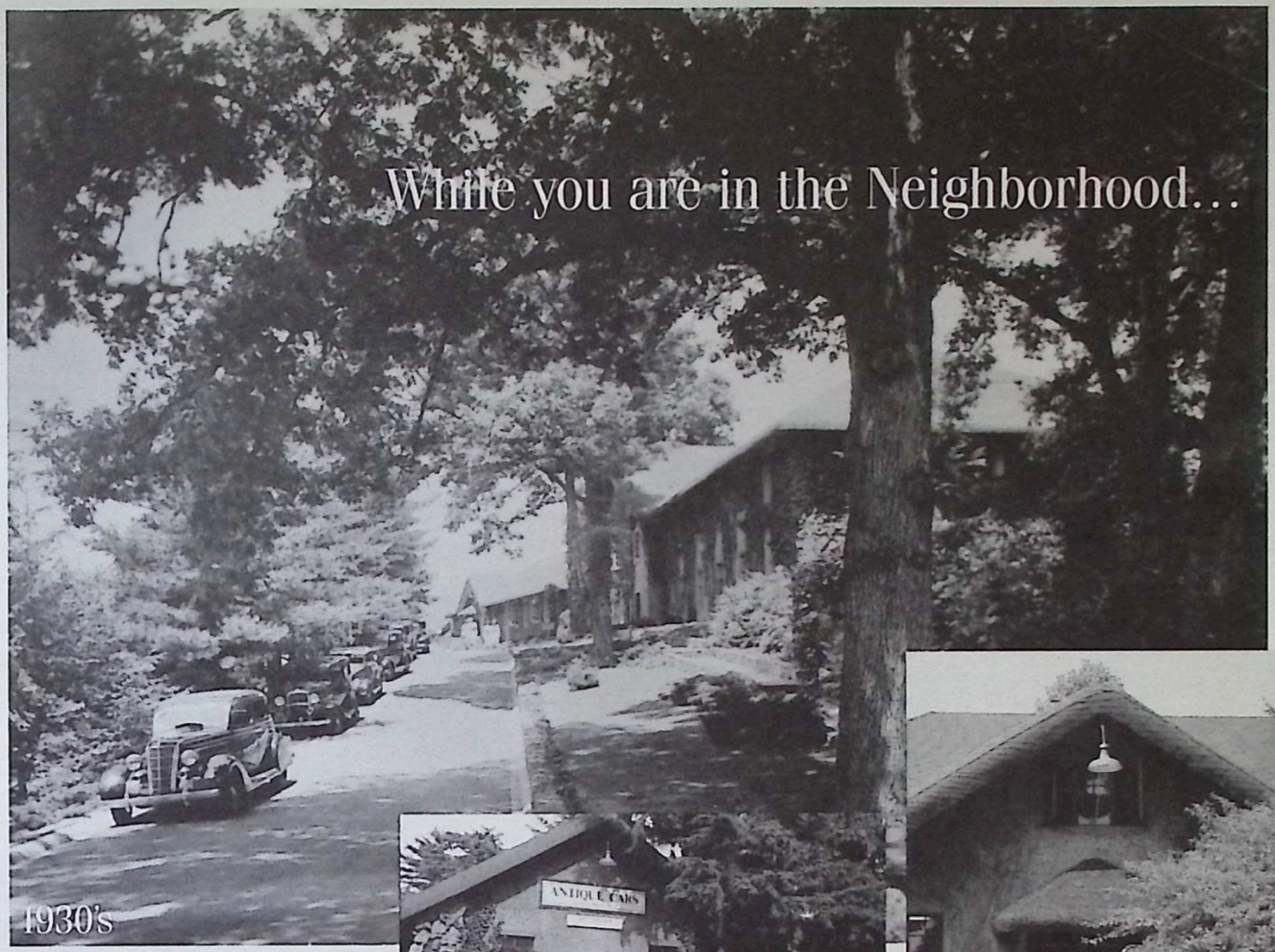
The original woodworking shop is now home to the Grovewood Cafe (a popular spot for A&C attendees); the main building houses the Grovewood Gallery (one of the finest arts and crafts galleries in a city known for its upscale galleries); and three other buildings have been renovated for artists, craftsfirms, an antique automobile museum, and the North Carolina Homespun Museum.

The Grovewood Gallery has arranged a special weekend exhibit of historical items relating to Biltmore Industries, including Fred Seely's Arts & Crafts office. A brief stroll along the flagstone path leading from the G.P.I North Terrace (take the Vanderbilt glass elevator down to the "N" level) offers a peaceful reprieve.

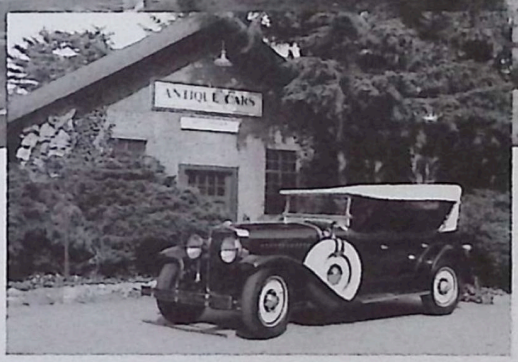
The **Grovewood Gallery** will be open daily from 10am until 6pm and on Sunday from 1-5pm.

The **Homespun Museum**, which features demonstrations on one of the original oak looms and examples of Biltmore Industries woodworking, will be open daily from 10am-5pm, and from 1-5pm on Sunday.

The **Estes-Winn Antique Automobile Museum** will be open the same hours as the Homespun Museum. Inside you'll find two massive Karl Kipp-Roycroft chandeliers from Seely's Castle, but that's another story.



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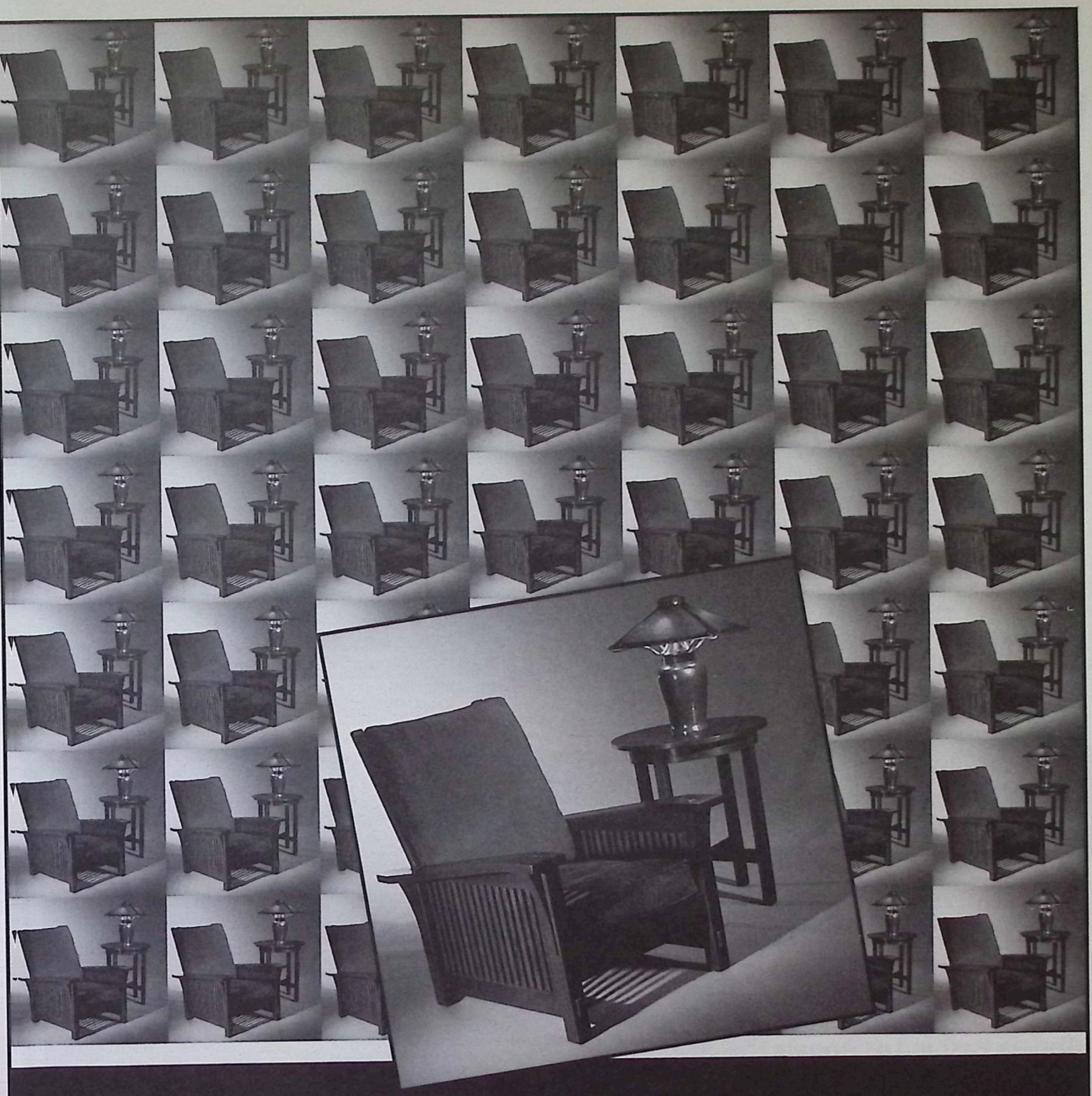
A SEMINAR:

CHARLES RENNIE MACKINTOSH: ARCHITECT AND ARTIST

FRIDAY
FEBRUARY 20
8:00PM

A SEMINAR
BY
WENDY
KAPLAN

To those of you who were involved in the Arts & Crafts revival in the 1980s, Wendy Kaplan's name is familiar, for she curated the landmark *The Art That Is Life* exhibit which was unveiled in Boston in 1987. Her book by the same name ranks among every Arts & Crafts researcher's Top Five list. She then jumped from Boston to Scotland, where for three years she researched and wrote about architect and designer Charles Rennie Mackintosh before being lured to Miami to curate and catalog the Wolfsonian Foundation's 70,000-object collection. She presently serves as Director of Exhibitions for The Wolfsonian at Florida State University. During her active curatorial career she has written numerous articles and books, including a 1996 study entitled *Charles Rennie Mackintosh.*



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		3:00 - 3:30pm
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Starting Point:		**The Roycroft Clock in the Great Hall (Main Inn)**
Sponsored by:		**The Grove Park Inn**
Tour Guide:		**Maggie Schlubach, Special Events Coordinator**

When the Grove Park Inn opened on July 12, 1913, guests had little trouble making their way from the cavernous Great Hall to the sunny Palm Court on the third floor or even to the now-removed indoor swimming pool and bowling alley tucked away in the lower level.

With the addition of new wings in 1984 and 1988, however, and modifications to the historic Main Inn, finding your way around the Grove Park Inn has become more of a challenge. Many guests have stayed for days at the Grove Park Inn without discovering the Palm Court or hearing the story of the Inn's most haunting guest - the Lady in Pink.

Maggie Schlubach, Special Events Coordinator at the Grove Park Inn, helped plan the first Arts & Crafts Conference in 1988 and has guided thousands of guests on walking tours through the Grove Park Inn. She has been instrumental in preserving and displaying both the antiques and the history of the Grove Park Inn, and has shared both her enthusiasm and her knowledge with Arts & Crafts attendees on her walking tours for several years.

Her brisk thirty-minute walking tour will provide insight into the architecture and history of the Grove Park Inn, and will give you the opportunity to return later at your leisure to explore various nooks and crannies and to examine the Arts & Crafts antiques you find along the way.

For those who wish to take a self-guided walking tour of the Grove Park Inn, an information sheet is available without charge at the Concierge Desk in the Great Hall.

Additional information on the construction and history of the Grove Park Inn, as well as some of the original antiques, can be found in Bruce Johnson's hardback book *Built for the Ages: A History of the Grove Park Inn.*

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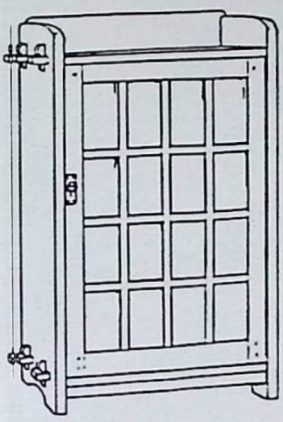
AMERICAN ART TILES: AS ART AND AS CRAFT

FRIDAY
FEBRUARY 20
9:00PM

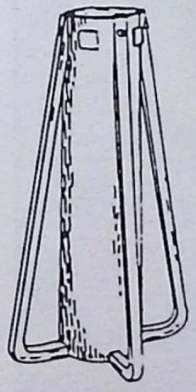
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BY
RICHARD D.
MOHR

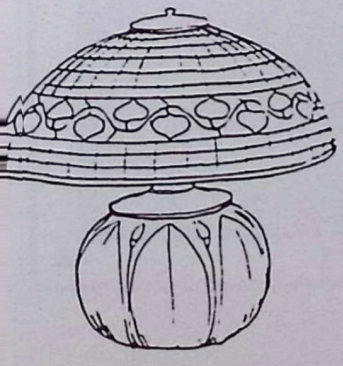
Richard D. Mohr is a Professor of Philosophy at the University of Illinois at Urbana. His extensive writings have recently included articles on the decorative arts for the *Journal of the American Art Pottery Association, Flash Point* (Tile Heritage Foundation), *The Tabby* and *Architectural Record*. In 1996, he curated an exhibit of American art tiles for the A.A.P.A.'s exhibit at the 9th annual Arts & Crafts Conference. In conjunction with his presentation, Richard has also organized and curated an even larger exhibit of art tiles in the Bryan Room at this year's conference (see pg. 18). His long list of current projects includes a study of the influence of the Arts & Crafts movement on Western lodges.











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BERTHA LUM, "Cherry Blossoms," color woodcut, 1908, (Pictured as the frontispiece to *California Design, 1910*) 17.125" x 11.75"



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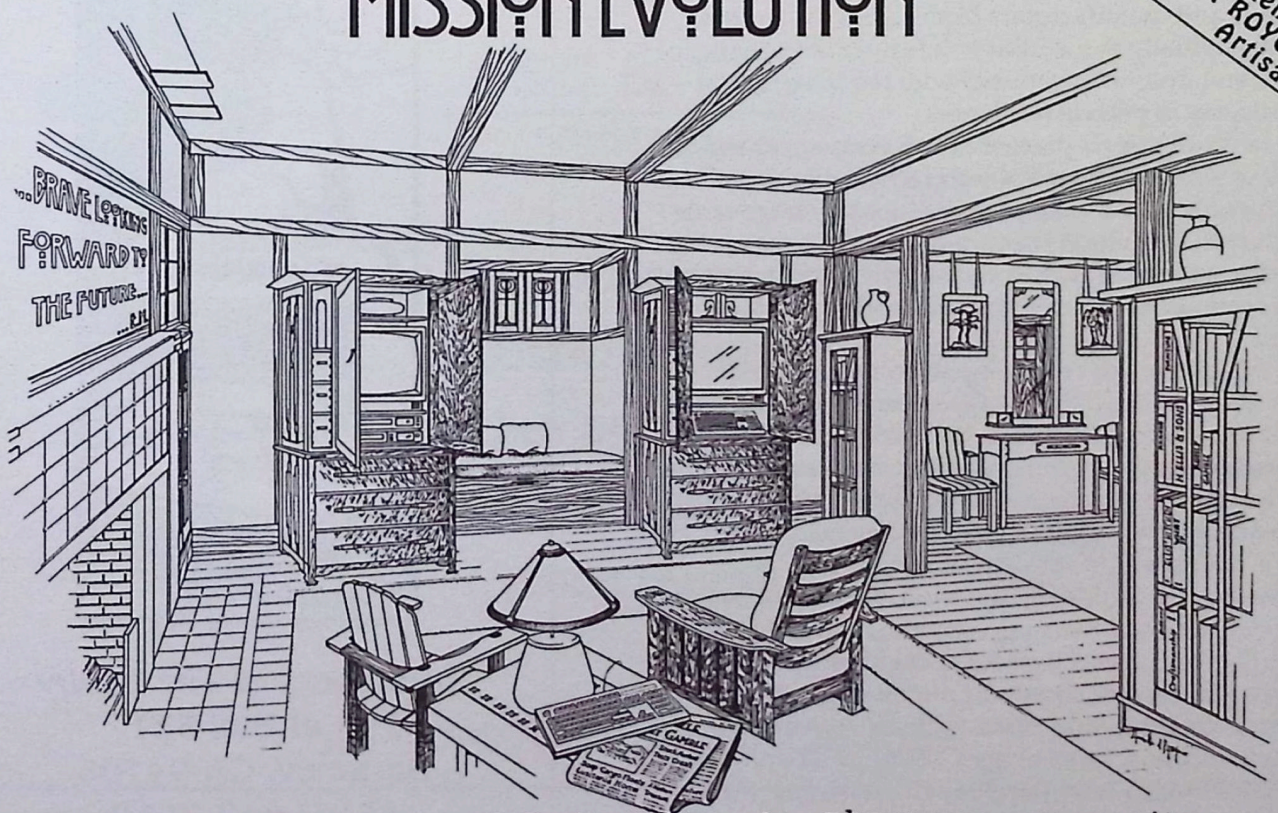
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Metalware Exhibition Seeks Loans

Raised By Hand: Metalwork of the American Arts & Crafts Movement

Without exception, exhibitions on the American Arts & Crafts Movement have included examples and analyses of period metalwork as one of several media artists used to express themselves. However, until now, exhibits solely examining Arts & Crafts metalwork were few in number.

To extend the progression of scholarship, approximately 200 examples of American Arts & Crafts metalware will be presented at an exhibition in Rochester, N.Y., planned for 1999. Bruce Austin, the exhibit's organizer and curator, seeks the assistance and participation of Arts & Crafts metalware collectors and scholars in this exhibition.

Specifically, loans of exemplary pieces of Arts & Crafts metalwork are sought. Additionally, the exhibit's organizer is seeking writers to prepare essays appropriate for the catalog.

The exhibition will present examples of American Arts & Crafts metalwork produced by a broad diversity of craftspeople and manufacturers from across the United States. Conceptually, the exhibit will feature objects at once functional and decorative, created with the intention for use and display in private residences.

The range of objects presented will encompass scarce examples of work by lesser-known craftspeople as well as more commonly found examples produced by large-scale manufacturers. Exhibition viewers can expect to be exposed to the widest breadth of stylistic diversity and aesthetic approaches to creating metalwork heretofore assembled.

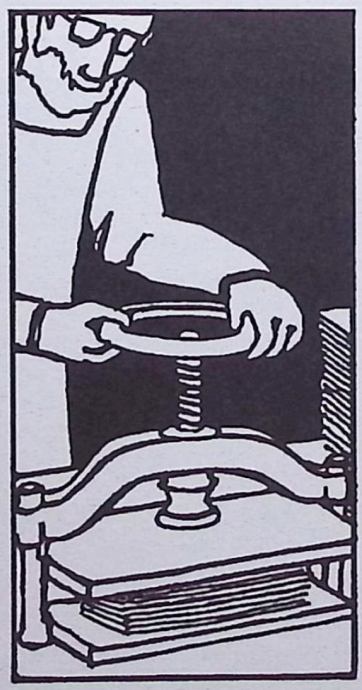
The exhibition will be accompanied by a printed catalog and a CD-ROM. Readers will learn about technical aspects of metalware production; the social, economic and educational contexts of art metal production and consumer ownership; and biographical and historical profiles of the artists and companies involved in this dimension of the art of the Arts & Crafts Movement. The exhibit will "get outside the box" of traditional museum exhibitions by exploiting current and evolving electronic technologies.

To suggest or offer objects for consideration for inclusion in the exhibition or essays for the catalog, write, call fax or e-mail the exhibition curator: Bruce A. Austin, Rochester Institute of Technology, College of Liberal Arts, Rochester, NY 14623-5604 Tel. (716) 475-2879; Fax. (716) 475-7732; E-mail: baagll@rit.edu. All communication will be strictly confidential.

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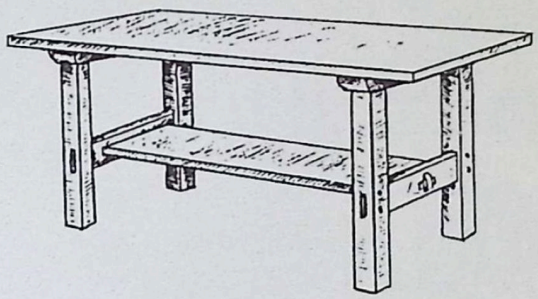
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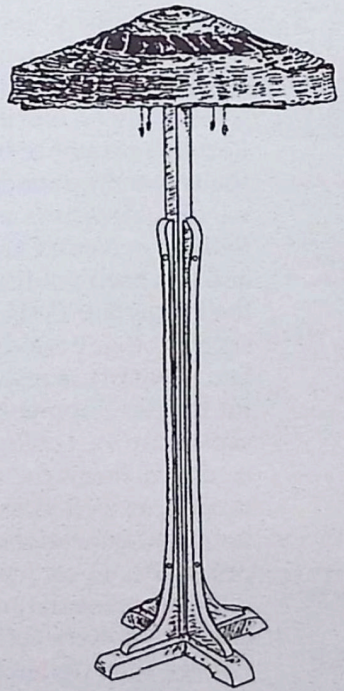
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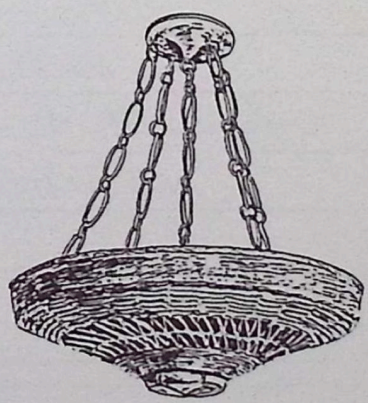
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FEBRUARY 21
9:00AM

A SEMINAR
BY
CHARLOTTE
BROWN

As the director of the Gallery of Art & Design (formerly the Visual Arts Center) at North Carolina State University since 1987, Dr. Charlotte Brown has studied, written and spoken extensively on North Carolina ceramics. In 1990 she wrote the award-winning *Architects and Builders in North Carolina* and has been published in the *Winterthur Portfolio* and several other periodicals. She presently is responsible for the development of the university's art collections in ceramics, furniture, art, and textiles, as well as exhibitions and educational programs. In conjunction with her presentation, North Carolina pottery collectors George Viall (Raleigh) and Tom and Cindy Edwards (Pittsboro) have organized an exhibit of North Carolina pottery in the Bryan Room (see page 18).



GALLERY 532

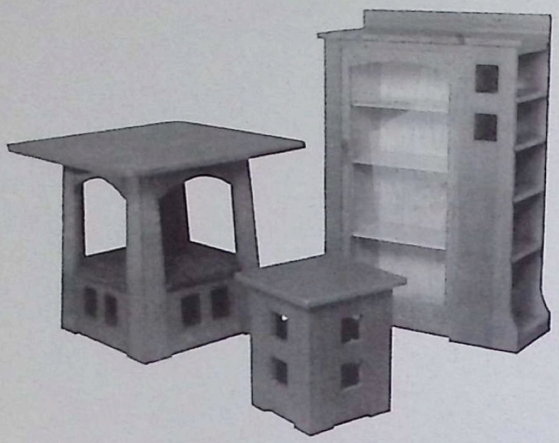
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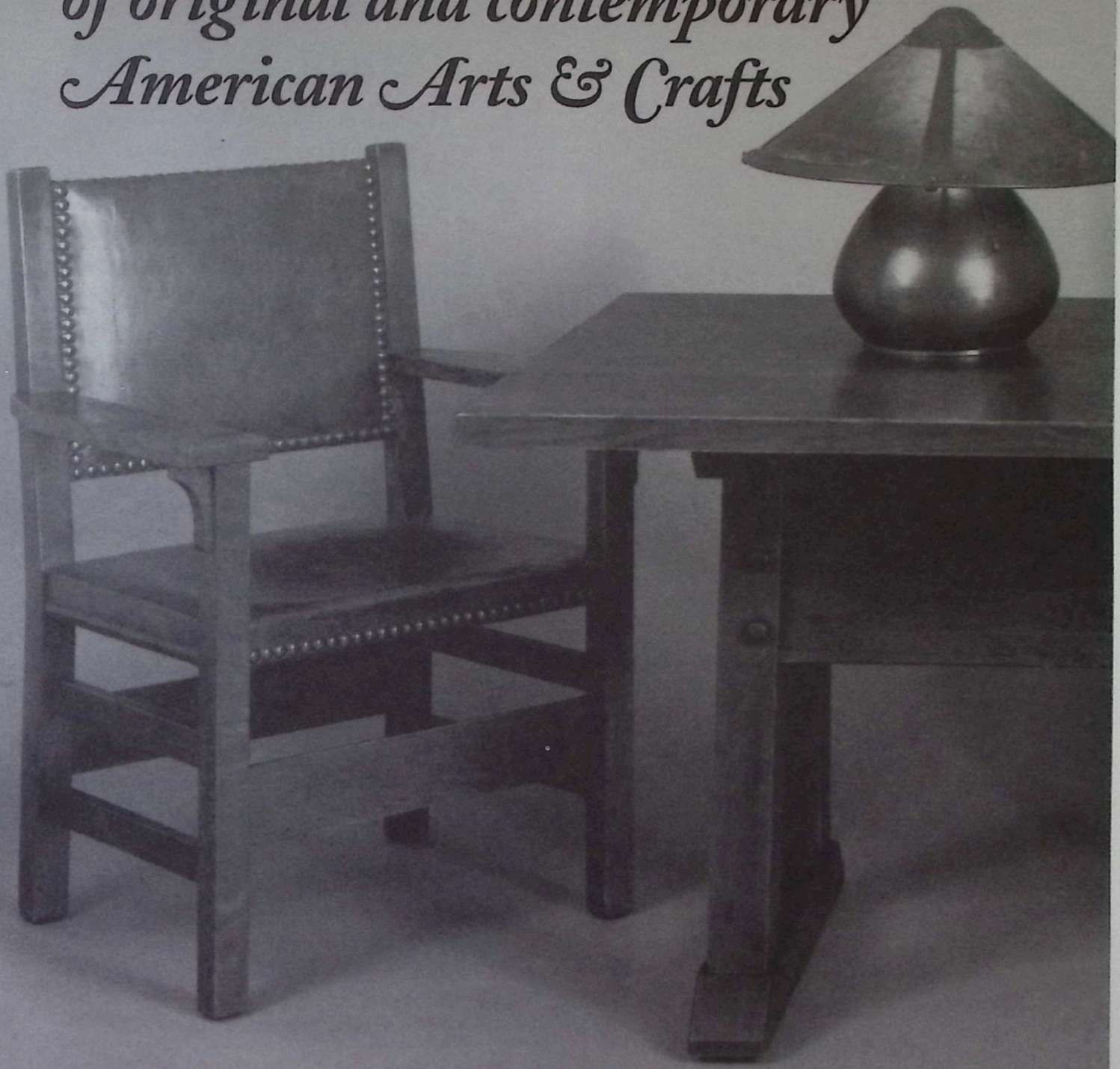
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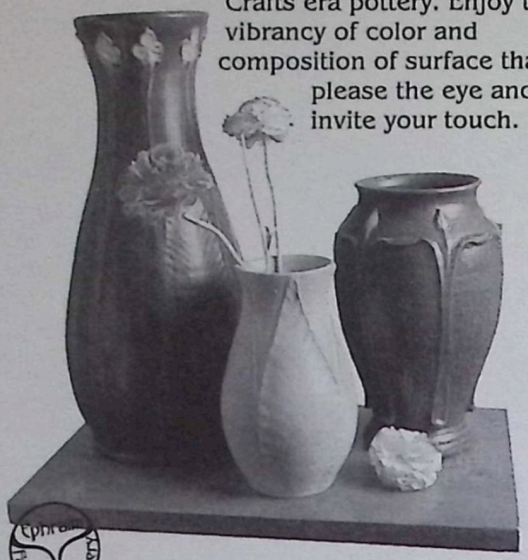
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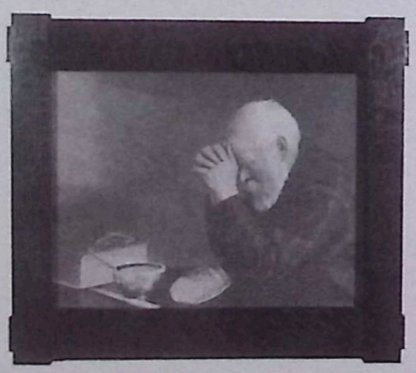
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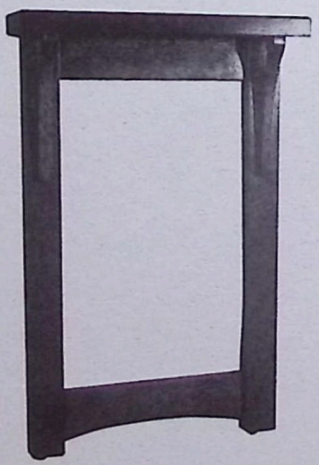
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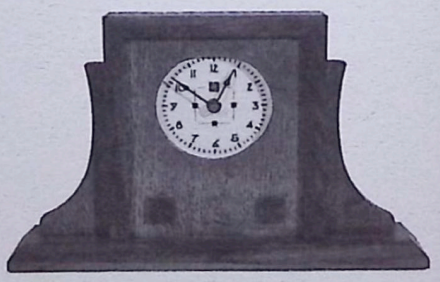
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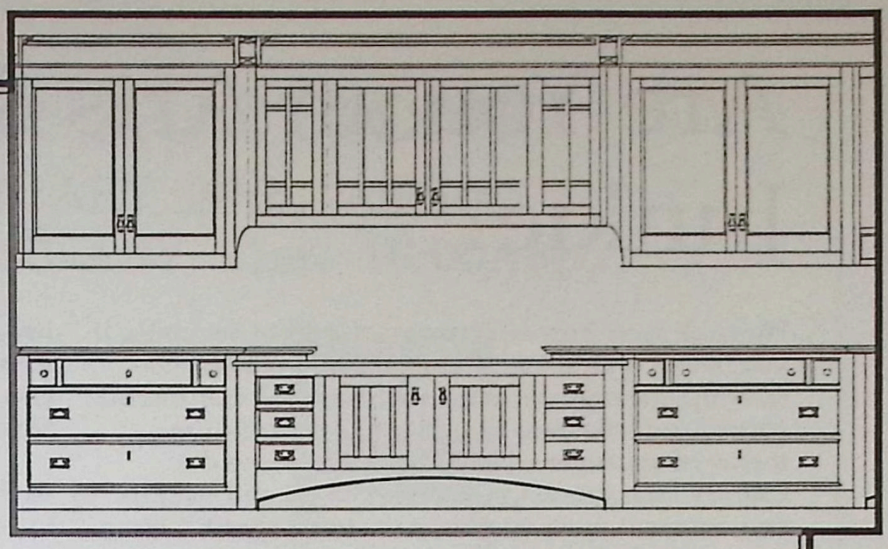


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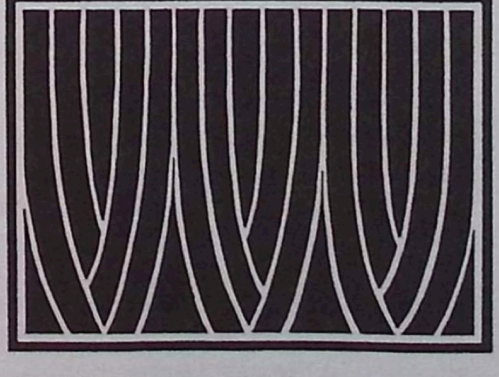
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Are You an Arts & Crafts Junkie?

by Terry Cotta

We've all seen those silly magazine tests to determine if you have a typical life, a sane partner, a normal relationship, the right pet and a well-balanced diet, but the editors and talk-show hosts have all missed a life-threatening danger which is poised to sweep the country - the Arts & Crafts addict. Right now - at this very moment - you may be on the brink of self-destruction without even realizing it. Your obsession with your collection may cost you your partner, your family, even your best dog. But - are you prepared to face reality? Can you come to grips with the level of your addiction? Have you said "If I wanted to, I could quit tomorrow. I just don't want to."

Brace yourself, if you dare, and ask:

In the past year, have you left the house in the darkness to stand in line at an estate sale, flea market or antiques show?
Never - 0 pts. 1-5 Times - 5 pts.
"My neighbors think I deliver the morning paper." - 10 pts. _____

How many times have you placed an ad asking people to call you with items for sale?
Never - 0 pts. 1-5 times - 5 pts.
Runs Continually - 10 pts. _____

Does a new acquisition, regardless of its size or eventual destination, sit on or next to your desk for the first week?
Never - 0 pts. Occasionally - 5 pts.
"Doesn't everyone?" - 10 pts. _____

Bonus Round: Add one point for each auction catalog you have in your bookcase or on your nightstand. No credit for catalogs in boxes.
Maximum: 10 pts. _____

Does your foot instinctively slip off the gas pedal when you spot a yard sale sign?
Never - 0 pts. Occasionally - 5 pts.
"I hit a sale on the way here." - 10 pts. _____

Did you spend more money on your collection last year than you did on your summer vacation?
No - 0 pts. Almost - 5 pts.
"Wasn't I suppose to?" - 10 pts. _____

Bonus Round: Add one point for each Arts & Crafts auction, museum exhibition or show you have attended in the past twelve months.
Maximum: 10 pts. _____

Bonus Round: Add one point for each year you have attended the Grove Park Inn Arts & Crafts Conference. Two points if you flew.
Maximum: 10 pts. _____

At this moment, which do you have more pictures of in your pocket, wallet, briefcase or purse?
Your family - 0 pts. Your antiques - 10 pts. _____

How many times did you read the classified ads listed under "Antiques For Sale" this past week?
None - 0 pts. 1 - 3 times - 5 pts.
"I read them first each morning." - 10 pts. _____

On your last vacation, how many antique shops did you browse?
None - 0 pts. A few - 5 pts.
"I could write the Mobil Travel Guide listing for Arts & Crafts shops." - 10 pts. _____

Bonus Round: In the past year, did you bribe your spouse, partner or child into attending an antiques show or auction?
No - 0 pts. Occasionally - 5 pts.
"I promise we'll go to the mall tomorrow." - 10 pts. _____

Have you ever mislead your children/friends about where you were taking them on Saturday morning?
Never - 0 pts. Occasionally - 5 pts.
"They won't get in the car with me without a promise." - 10 pts. _____

Bonus Round - In the past year, how many times did you bid at auction over the phone?
None - 0 pts. 1 - 3 times - 5 pts.
"They know me by my first name." - 10 pts. _____

Have you figured out a way to make your collection expenses tax-deductible?
"I asked, but my accountant refused." - 5 pts.
Received a tax refund. - 10 pts. _____

TOTAL _____

Perfect Score: 150	**The Ultimate Collector.**
(Now sell a piece and seek professional help.)	
Over 100 points	**Future talk-show guest.**
50 to 100 points	**Well-balanced individual.**
Under 50 points	**You've got a life, but what about your collection?**

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AGENDA

FRIDAY

Noon-12:30pm Walking Tour: The Grove Park Inn (Starts at clock in the Great Hall; repeats at 3:00pm on Friday & Saturday.) See page 26.

1:00-6:00pm Exhibit and Sale: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). See page 49.

1:00-6:00pm Exhibit and Sale: *The Arts & Crafts Bedroom* (Taft-N: 8th floor Vanderbilt). See page 16.

1:00-6:00pm Exhibit: *The Craftsman Farms Foundation* (Taft-M: 8th floor Vanderbilt). See page 16.

1:00-6:00pm Exhibits: *American Arts & Crafts Tiles* and *North Carolina Pottery* (Bryan-R: 10th fl. Vanderbilt). Pg. 18.

1:00-4:00pm Bus Tour: *In a Rustic Vein** Sammons Wing Entrance. See page 20.

3:00-6:00pm Exhibits, Sales and Demonstrations by Modern Craftsfirms (Coolidge, Eisenhower, Roosevelt, Hoover Rooms: 8th floor Vanderbilt). Pages 52-53.

3:00-3:30pm Walking Tour: The Grove Park Inn (Starts at clock in the Great Hall; repeats at 3:00pm on Saturday.) See page 26.

4:30-5:30pm Small Group Discussions, Session I (meeting rooms). See pg. 12.

5:00-9:30pm Seafood Buffet * (Blue Ridge Dining Room: 10th fl. Vanderbilt) See page 80.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing). See map on page 88.

8:00-9:00pm Seminar: "Charles Rennie Mackintosh: Architect and Artist" by Wendy Kaplan (Heritage Ballroom: Sammons Wing). See page 24.

9:00-10:00pm Seminar: "American Art Tiles - As Art and As Craft" by Dr. Richard D. Mohr (Heritage Ballroom). See page 28.

* Not included in the Arts & Crafts Weekend Package.

SATURDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) from 8:00-9:00am]. GPI guests only. Tickets required.

9:00-10:00am Seminar: "Southern Art Pottery: North Carolina As A Model" by Dr. Charlotte Brown (Heritage Ballroom). See page 34.

10:00-11:00am Seminar: "The Awakening Touch: Gustav Stickley's Designers and the British Arts & Crafts" by David Cathers (Heritage Ballroom). Page 38.

12:00-1:30pm Arts & Crafts Antiques Show and Sale: Conference Participants Only (Grand Ballroom: 8th fl. Vanderbilt). See pages 58-61.

12:00-6:00pm Modern Craftsfirms Show and Sale (Coolidge, Eisenhower, Hoover, Roosevelt Rooms: 8th floor Vanderbilt). See pages 52-53.

1:30-6:00pm Arts & Crafts Antiques Show & Sale: General Admission $6

12:00-6:00pm Exhibit and Sale: *The Arts & Crafts Bedroom* (Taft-N: 8th floor Vanderbilt). See page 16.

12:00-6:00pm Exhibit: *The Craftsman Farms Foundation* (Taft-M: 8th floor Vanderbilt). See page 16.

12:00-6:00pm Exhibit and Sale: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). See page 49.

12:00-6:00pm Exhibits: *American Arts & Crafts Tiles* and *North Carolina Pottery* (Bryan-R: 10th fl. Vanderbilt). Pg. 18.

1:15-4:15pm Bus Tour: *In a Rustic Vein** Sammons Wing Entrance. See page 20.

3:00-3:30pm Walking Tour: The Grove Park Inn (Starts at clock in Great Hall). See page 26.

4:30-5:30pm Small Group Discussions, Session II. (meeting rooms) See page 14.

5:00-9:30pm Prime Rib Buffet and Dinner Menu * (Blue Ridge Dining Room: Vanderbilt). See page 80.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing) Map on page 88.

7:00-10:00pm Reception, Lecture and Exhibit: *The Art and Architecture of Douglas Ellington** (Asheville Art Museum: Bus departs Sammons Entrance). Advance Reservations. See page 20.

8:00-8:15pm Update: "The Restoration of Craftsman Farms" by Tommy McPherson, Executive Director, C.F.F.

8:15-9:15pm Seminar: "The Harp and the Hare: Alice and Ernest Batchelder" by Dr. Robert Winter. (Heritage Ballroom). See page 68.

SUNDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th fl. Vanderbilt [also in Magnolia Lounge 8:00-9:00am]. GPI guests with tickets.

9:00-10:00am Seminar: "George Washington Maher: A Prairie Architect and His Craftsmen" by Kathleen Cummings. (Heritage). See page 74.

10:00-11:00am Seminar: "The Roycroft Furniture Shop" by Marjorie Searl (Heritage Ballroom). See page 78.

11:30am-5:00pm Arts & Crafts Antiques Show. (Grand Ballroom: 8th floor Vanderbilt). See pages 58-61.

11:30am-5:00pm Modern Craftsfirms Show and Sale. (Coolidge, Hoover, Eisenhower, Roosevelt Rooms: 8th floor Vanderbilt). See pages 52-53.

11:30-5:00pm Exhibit and Sale: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). See page 49.

12:00-4:00pm Exhibit and Sale: *The Arts & Crafts Bedroom* (Taft-N Room: 8th floor Vanderbilt). See page 16.

12:00-4:00pm Exhibit: *The Craftsman Farms Foundation* (Taft-M Room: 8th floor Vanderbilt). See page 16.

12:00-4:00pm Exhibits: *American Arts & Crafts Tiles* and *North Carolina Pottery* (Bryan-R: 10th fl. Vanderbilt). Pg. 18.

12:30-3:30pm Bus Tour: *In a Rustic Vein** Sammons Entrance. See page 20.

12:30-3:30pm Bus Tour: *Douglas Ellington** Sammons Entrance. Page 20.

5:00pm Conference Closes





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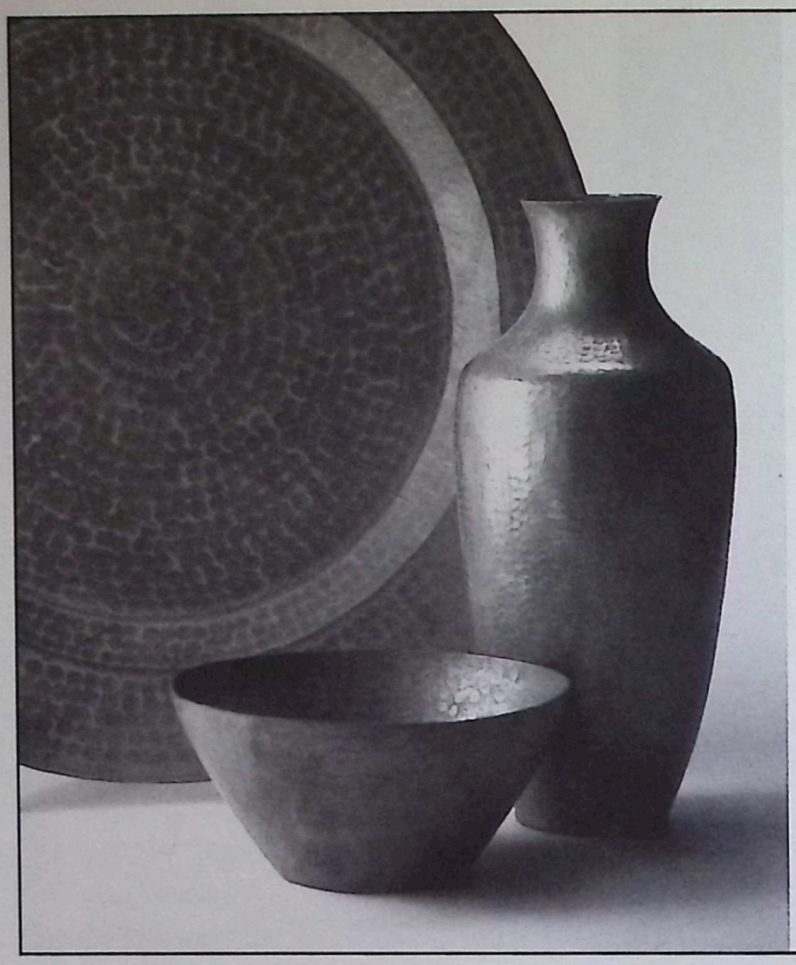
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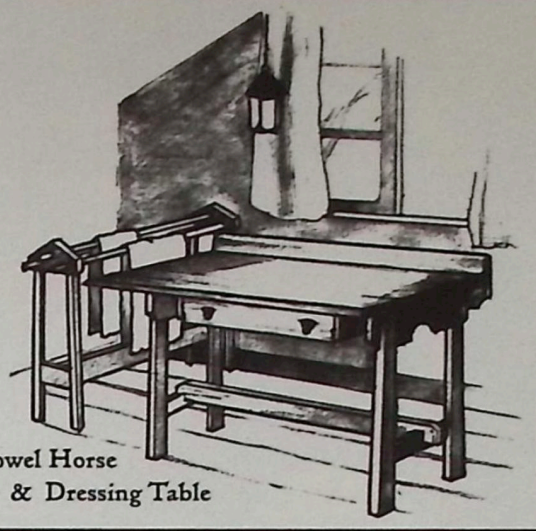
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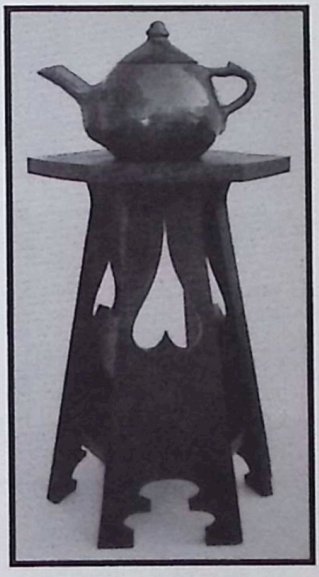
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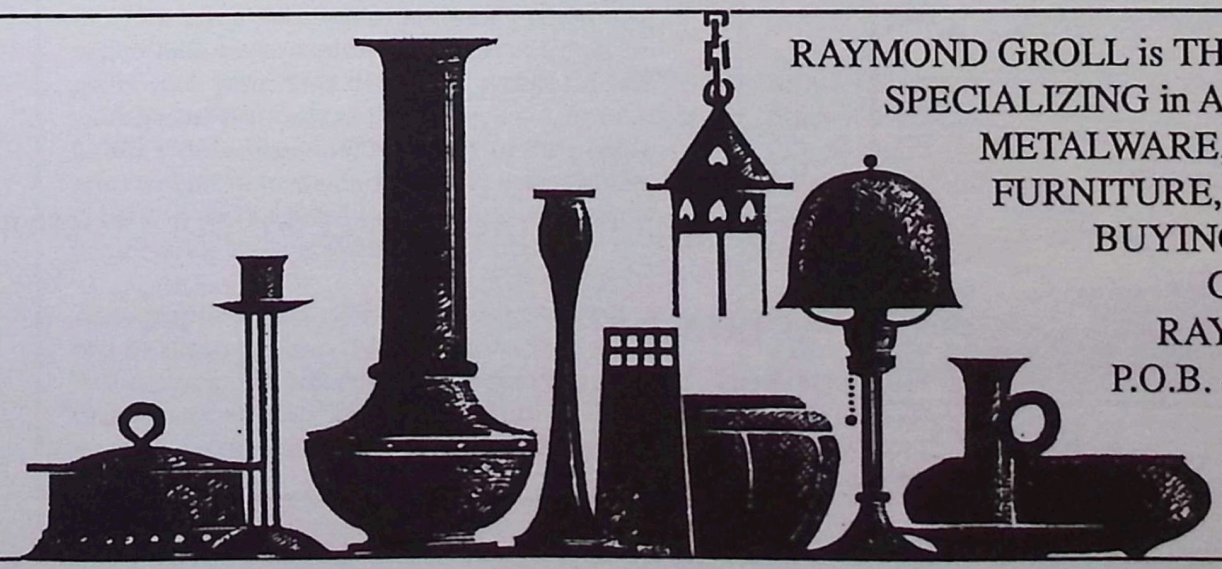
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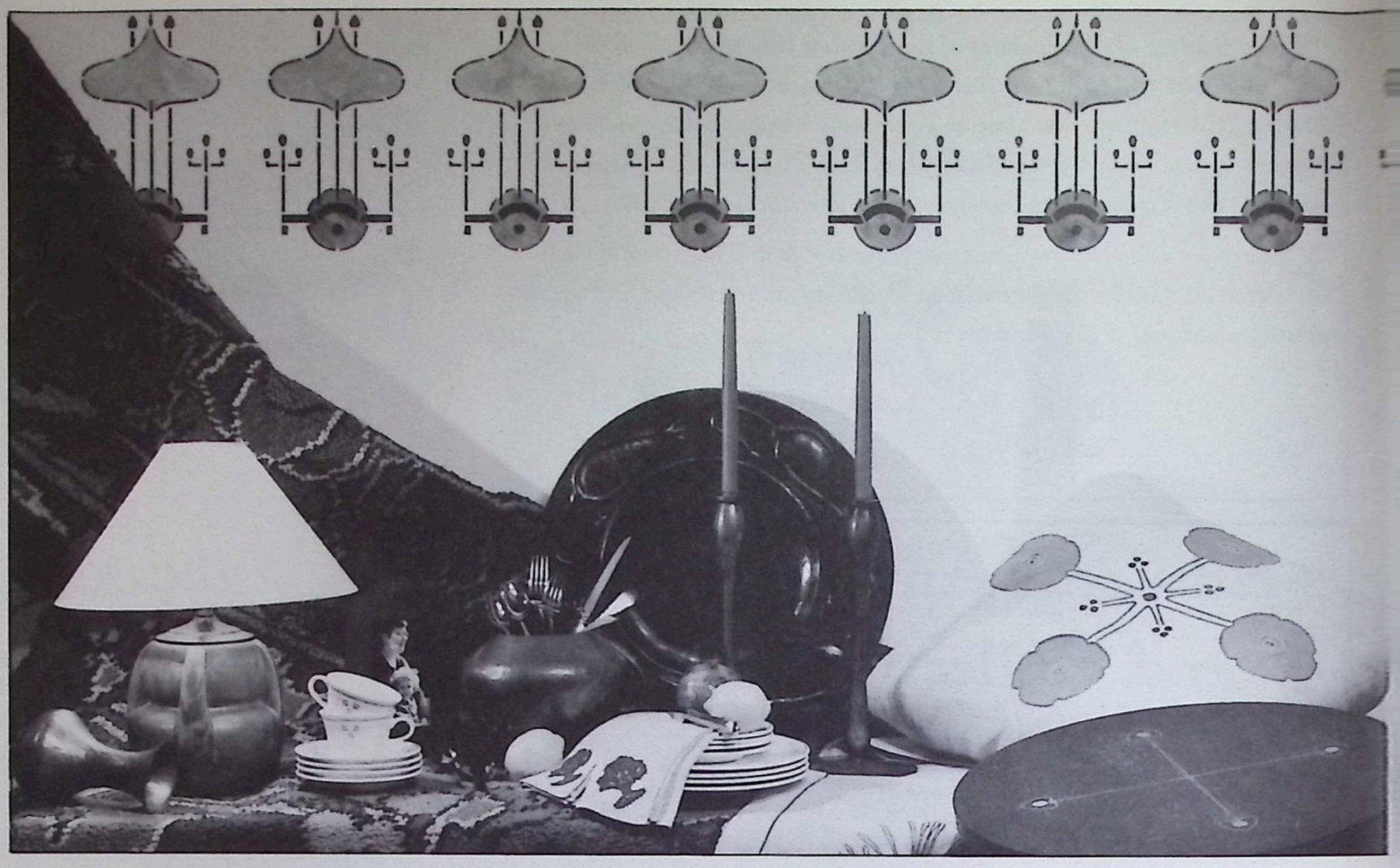
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Saturday Noon - 6:00pm
Sunday 11:30am - 5:00pm

First introduced to the Arts & Crafts Conference in 1996, this exhibition of authors, publishers, organizations and entrepreneurs continues to grow each year. This display of works for sale enables participants at the Grove Park Inn Arts & Crafts Conference to meet many of the people who research, write and publish, both electronically and on the hand-printed page, works of importance to Arts & Crafts enthusiasts.

Autographed, first-edition and hard-to-find titles can be discovered in this exhibit outside the Antiques Show, where authors often drop by for unannounced book signings. Be sure to make this a regular stop each day during the conference.

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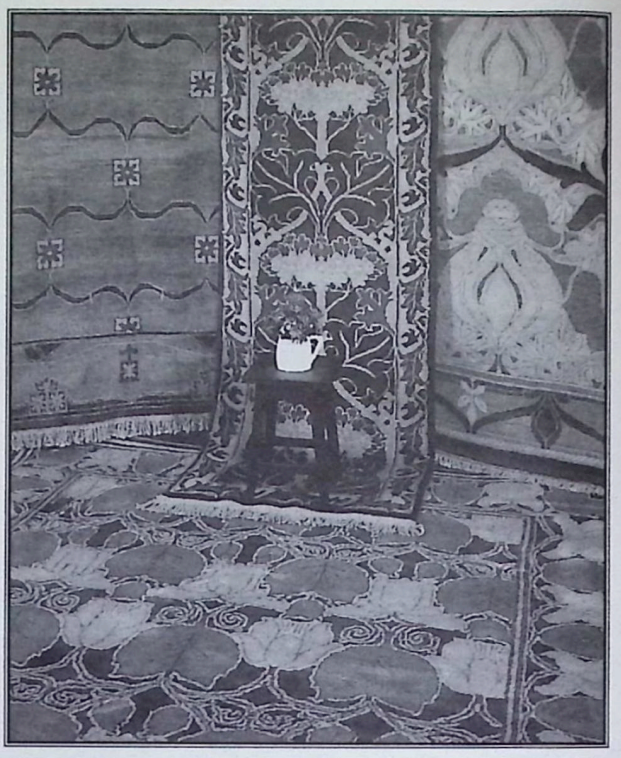
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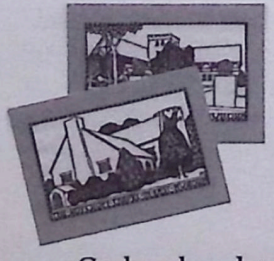
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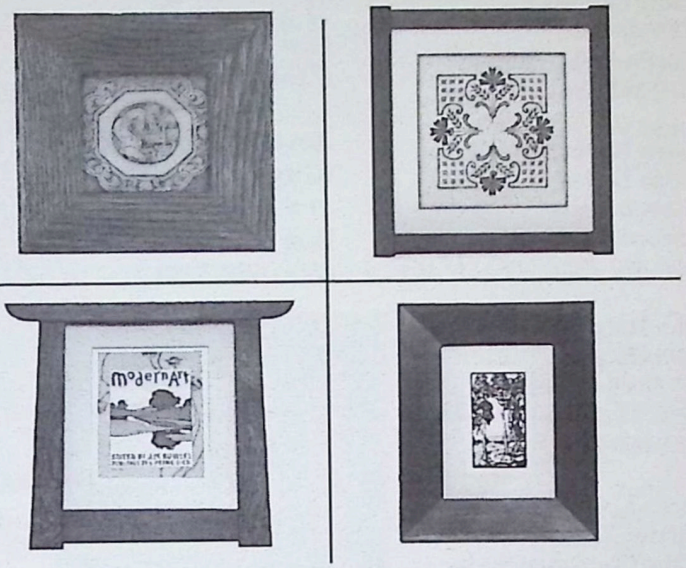
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Directions from the Great Hall: Exit through the doorway in the northwest corner. Pass through the Memorabilia Hallway and into the 10th floor of the Vanderbilt Wing. Turn right and walk to the glass elevator and stairs. Descend to the 8th floor. Wander through the Books, Magazines and More exhibit, then go left down the hallway, following the signs along the way.

Hours:
Friday 3:00-6:00pm
Saturday 12:00-6:00pm
Sunday 11:30am-5:00pm

REMEMBERING THE KING OF CLAY: ARTUS VAN BRIGGLE

Location: Great Hall - Display Case
Hours: Daily
Sponsor: American Art Pottery Association
Curator: Bertha Stevenson, The Van Briggle Art Pottery
Admission: Free

The American Art Pottery Association is the nation's oldest organization devoted to both art pottery of the 19th and 20th centuries and to the Arts & Crafts movement. It serves collectors, dealers and curators from across the country.

This year's AAPA exhibit features pots and related memorabilia from the archives of the Van Briggle Art Pottery. Artus Van Briggle, of Holland-Dutch descent, came to Colorado Springs in 1899 seeking relief for his tubercular-ravaged lungs. An accomplished artist, Van Briggle had received training at distinguished potteries and art academies in the United States and Europe. He and his wife, Anne, also an accomplished artist, received the highest awards of their day for their pottery designs and glazes. Numerous awards, medals, ribbons and citations for distinguished work were conferred upon Van Briggle pottery by such juries as the Paris Salon, the St. Louis Exposition, the Lewis and Clark Centennial, and the Arts & Crafts Exhibition of Boston.

SPECIAL EXHIBIT

The curators of this year's exhibit at the Grove Park Inn Arts & Crafts Conference and members of the AAPA will frequently be on hand to answer questions about the display and the Association. The AAPA will also have an information table in the Books, Magazines and More Show in the Vanderbilt Wing (see page 49). Everyone with more than a passing interest in American art pottery is urged to become a member.

Members of the American Art Pottery Association receive a bimonthly subscription to the *Journal of the American Art Pottery Association*, a highly-respected magazine which features scholarly articles on well-known and obscure potteries.

The AAPA's annual convention will be held April 23-26 in Kansas City, MO at the Wyndham Garden Hotel. In addition to seminars on Red Wing Pottery, Contemporary Studio Pottery, and Decorative Tiles, there will be a pottery show and sale on Saturday and Sunday, April 25th and 26th, and an auction on Friday, April 24th.

Please stop by the AAPA table in the Books, Magazines and More Show for additional information.

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Preview 3:00pm - 6:00pm
Open to the Public

Seminar Topics

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Red Wing Pottery
Decorative Tiles

For additional information on the convention, please contact:
Linda Carrigan, AAPA President
P.O. Box 710 York Harbor, ME 03911

For AAPA membership and *Journal* information, please contact:
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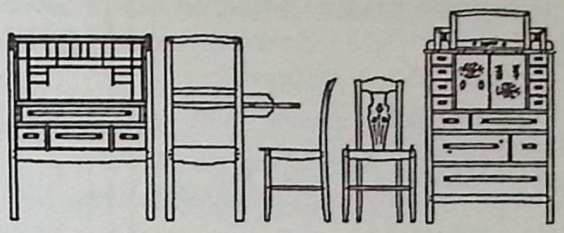
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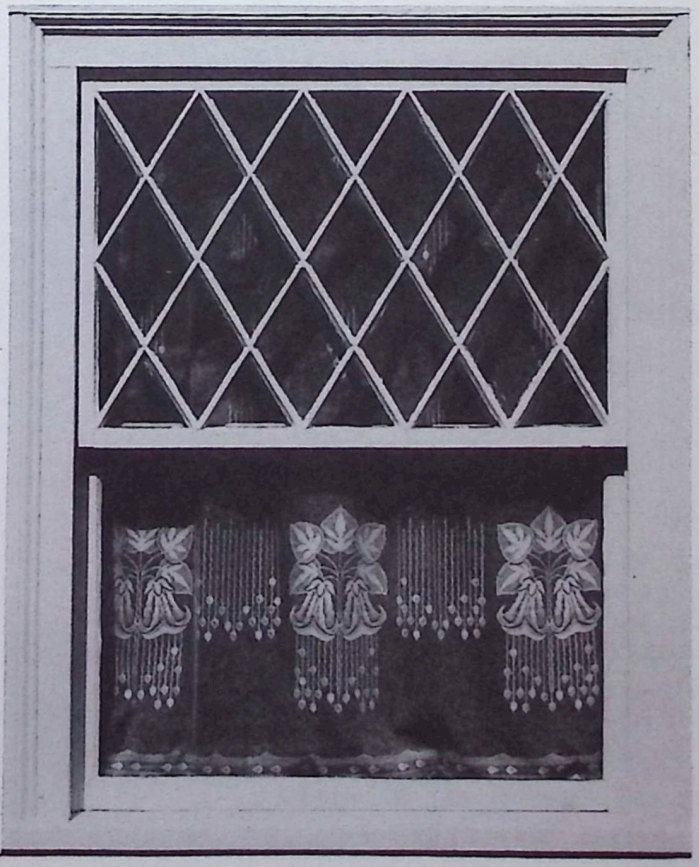


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- Arts & Crafts Tour: Eastern U.S. and Canada, October 8-19, 1998. Pre-Raphaelites to Pre-War.
- Roycroft & Wright Symposium at Roycroft, November, 1998, details to be announced.

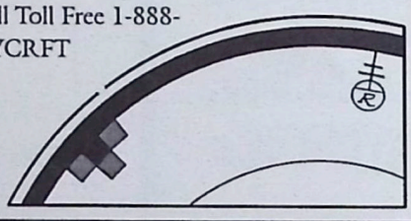
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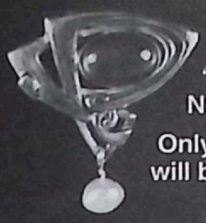
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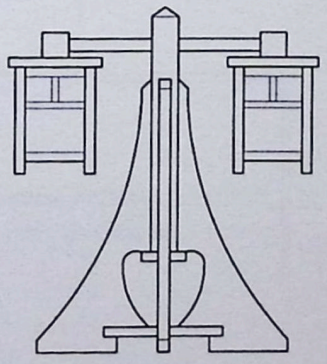
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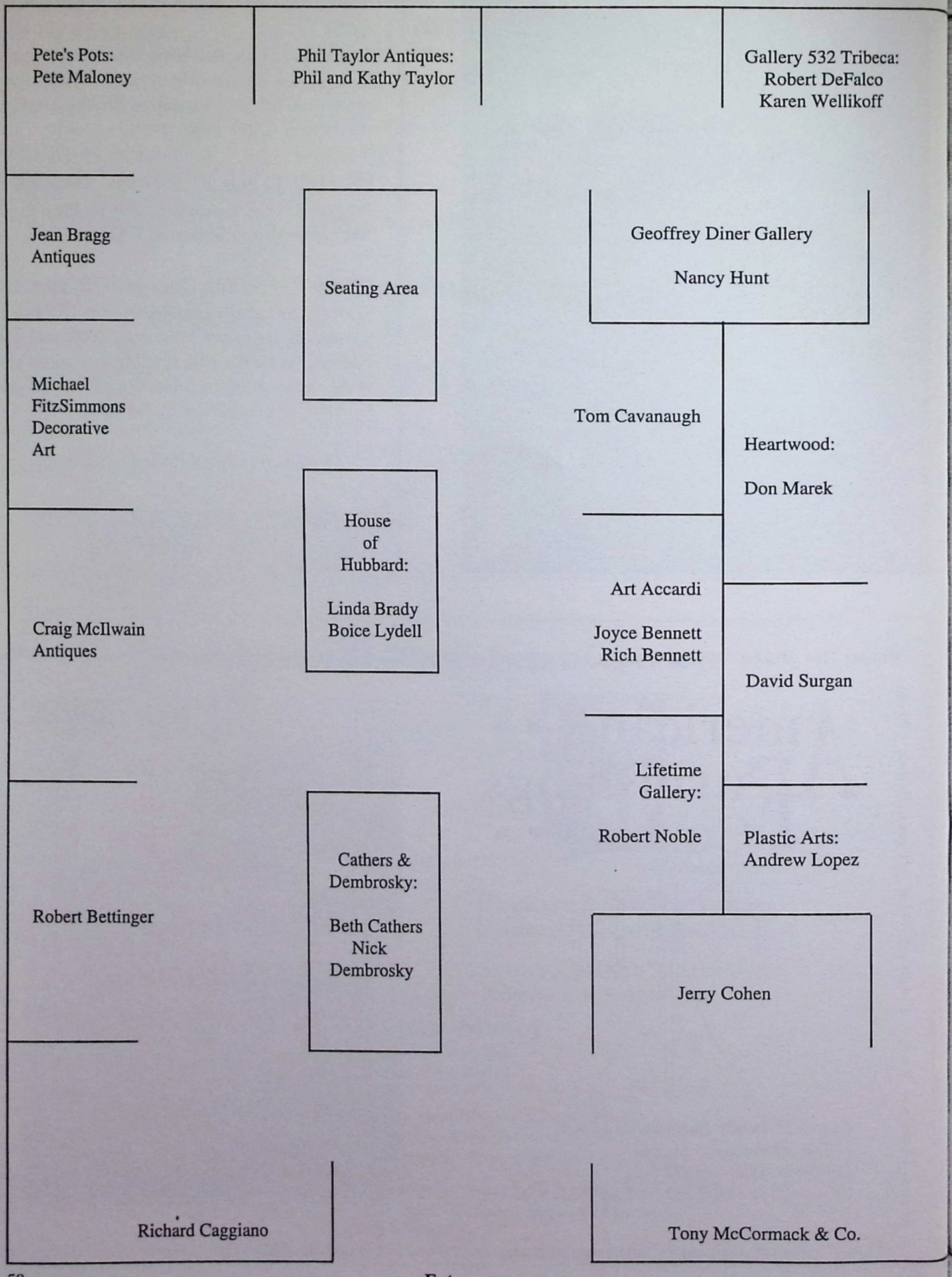
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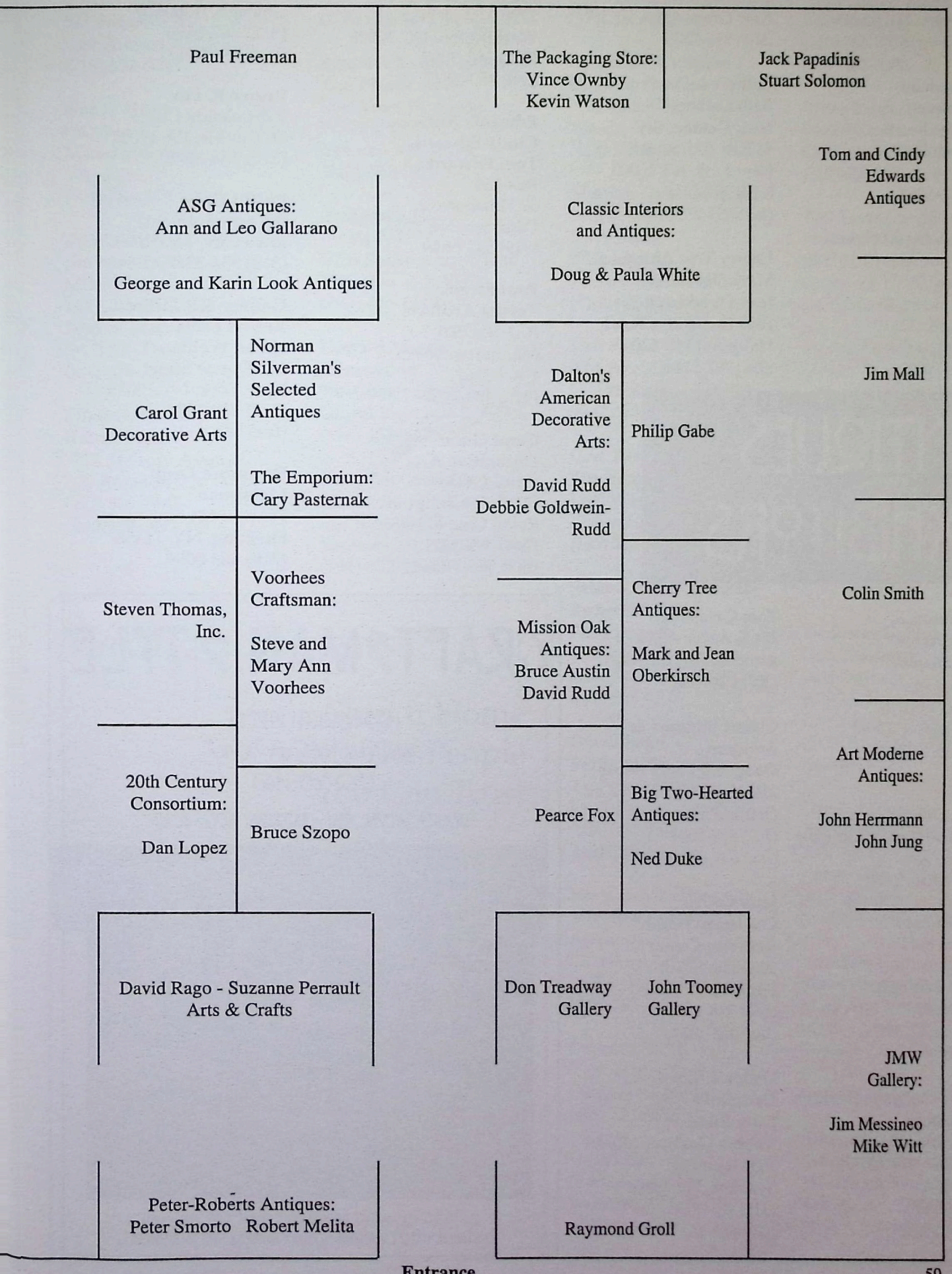
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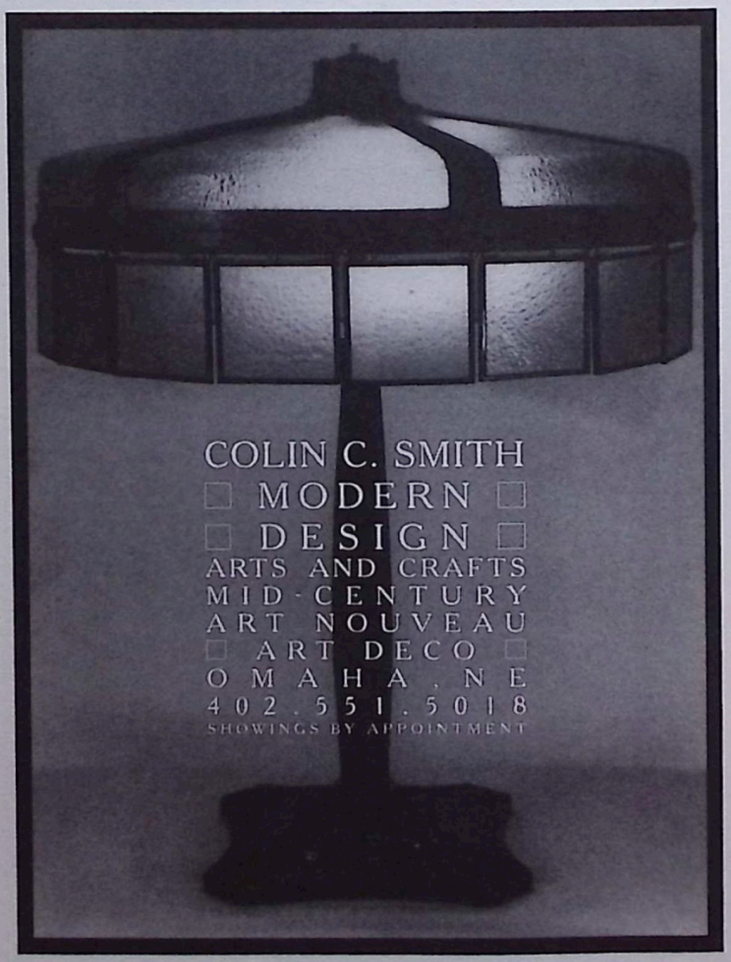
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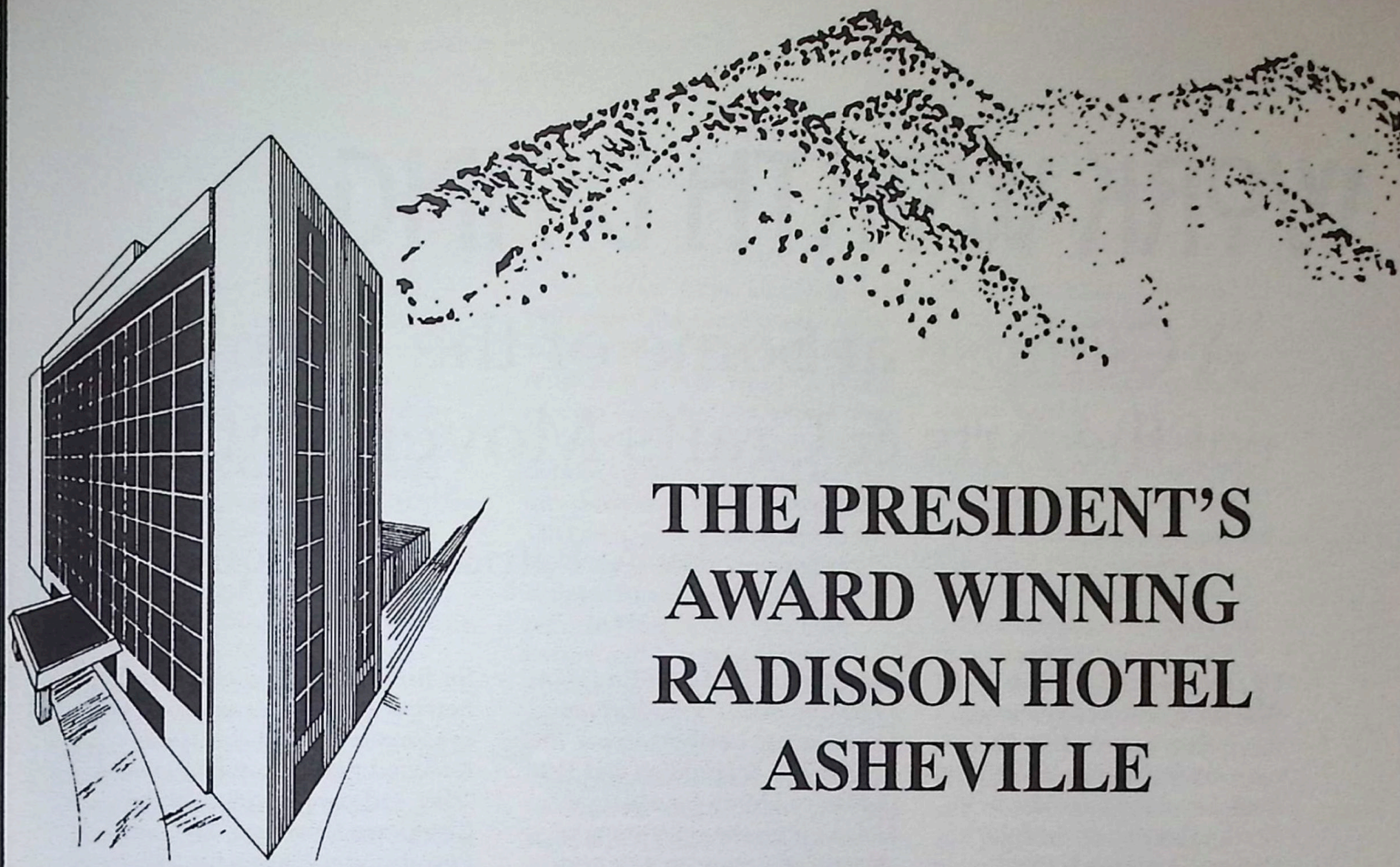
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WORK WORTH DOING

A Glimpse at Some of the Women of the Arts & Crafts Movement

by A. Patricia Bartinique

When the words "Arts & Crafts Movement" are mentioned, many of the names which first come to mind are Gustav Stickley, Frank Lloyd Wright, William Grueby, Dirk van Erp and the brothers Charles and Henry Greene. We must also realize, however, that women played an important role in the Arts and Crafts movement, though their names and work may not be as familiar as their male counterparts.

In England, for instance, May Morris was a talented designer in her father's famous firm. In nearby Scotland, Margaret MacDonald Mackintosh contributed significantly to Charles Rennie Mackintosh's creative output. In Ireland, Lily and Lollie Yeats helped establish the Dun Emer Industries and then founded the Cuala Press.

In the United States, the first women's names that may come to mind are those associated with pottery, such as Mary Louise McLaughlin, Maria Longworth Nichols Storer, Adelaide Aslop Robineau, the decorators at Newcomb Pottery, and the Saturday Evening Girls. But American women were active in nearly every aspect of the Arts & Crafts movement, and more will undoubtedly be discovered in subsequent research.

Mary Louise McLaughlin (1874-1939) Ceramicist. Woodcarver. Metalworker. Leatherworker. In *The Art That Is Life* Ellen and Paul Denker call Mary Louise McLaughlin "the consummate amateur of American Arts and Crafts." McLaughlin is best known for her work in ceramics, especially with the development of glazes. She was a student at the School of Design at the University of Cincinnati from 1873-1877. She exhibited at the Centennial Exhibition of 1876 in Philadelphia where she displayed her china painting and a walnut and ebony desk that she had designed and carved. In December 1902 she wrote an article in the *Craftsman* magazine describing her Losanti Ware.

Mary Chase Perry Stratton (1867-1961) Ceramicist. Mary Chase Perry Stratton began her foray into pottery in much the same way as did many others in the nineteenth century - as a china painter. From 1887 until 1889 she studied clay modeling and sculpture at the Cincinnati Academy of Art. Her neighbor Horace J. Caulkins hired her to demonstrate and sell his Revelation Kiln, which was initially used for preparing dental materials, but because it could reach a higher temperature than other small kilns Perry adapted it for firing decorated china. In 1903 Perry and Caulkins established the Revelation Pottery, soon renamed Pewabic, which meant "clay and copper color" in the Chippewa language. The name Pewabic was chosen for the copper area in Upper Michigan where Perry was born and raised. The pottery became well known for its beautiful iridescent glazes, and it remained under her direction until her death in 1961.

Marion Mahony Griffin (1871-1962) Architect. Marion Mahony was a native of Chicago. In 1894 she received a Bachelor of Science degree in architecture from the Massachusetts Institute of Technology. Upon her return to Illinois she became the first woman licensed to practice architecture in that state. In 1895 she went to work for Frank Lloyd Wright, where she held the title "artist-architect." She worked for Wright through 1906 and then at intervals again until her marriage in 1911 to architect Walter Burley Griffin.

Marion Mahony is best known for her remarkable renderings in the presentation drawings for both Frank Lloyd Wright and, later in her career, for her husband. She is also known to have designed aspects of Wright's interiors, such as mosaic hearths, murals of landscapes, including one for the

Avery Coonley house, stained glass, rugs and furniture. Her adaptations of Wright's furniture designs were considered more comfortable and functional than his.

In 1909, when Frank Lloyd Wright left for an extended trip through Europe, Hermann von Holst took over the supervision of Wright's studio with the agreement that Mahoney would stay on as a designer. Again she has received little credit for her substantial contribution in the completion of the projects Wright left behind for her to complete. Especially important were her drawings for the Wasmuth edition of Wright's work which was published in 1910. She also made the presentation drawing for the Unity Temple in Oak Park, the drawing of the Wright "Fireproof House for $5000" which appeared in the *Ladies' Home Journal* in April 1907 (her MM monogram can be seen in the lower left) and the rendering for the Ward W. Willits house. Mahony's work can often be identified by the carefully detailed plants and trees and the low perspective of the structure. This style was reminiscent of the Japanese prints so favored by Wright. Marion Mahony's work reflected her close bond with nature and her belief that all humans should live in harmony with nature and with each other.

Clara Pauline Barck Welles (1868-1965) Silversmith. Founder of the Kalo Shop. Clara P. Barck, the daughter of Swiss and Finnish immigrants, was born and raised in Oregon. At age 32 she attended design classes at the Art Institute in Chicago. After graduation she established an Arts & Crafts shop and named it Kalo, which in Greek means 'beautiful.' Several young women worked at Kalo making burnt-leather goods and simple jewelry.

In 1905 Clara married George Welles, an amateur metalworker. With his encouragement Clara's Arts & Crafts' interests expanded to include metalworking. In addition to the Kalo shop they opened the Kalo Art-Craft Community at their home in Park Ridge, a Chicago suburb. The Community served as a workshop for the newly-expanded shop and as a training school for both men and women, for Clara had a deep commitment to advocating women's participation in the arts. In true Arts and Crafts fashion Clara Barck Welles not only encouraged her workers to pursue their own ideas, but also taught jewelry-making while continuing



Nearly a third of the Roycroft department heads pictured in the June 1916 edition of *The Fra* were women, but nearly all remain nameless - as well as most of the men. Master coppersmith Karl Kipp is seated on the ground, second from the left.

to design pieces produced by the Kalo metalsmiths - both men and women. Kalo copper and silver items were handmade and rendered in simple, unornamented designs. The Kalo motto "Beautiful, Useful, and Enduring" articulated the Arts and Crafts sensibility.

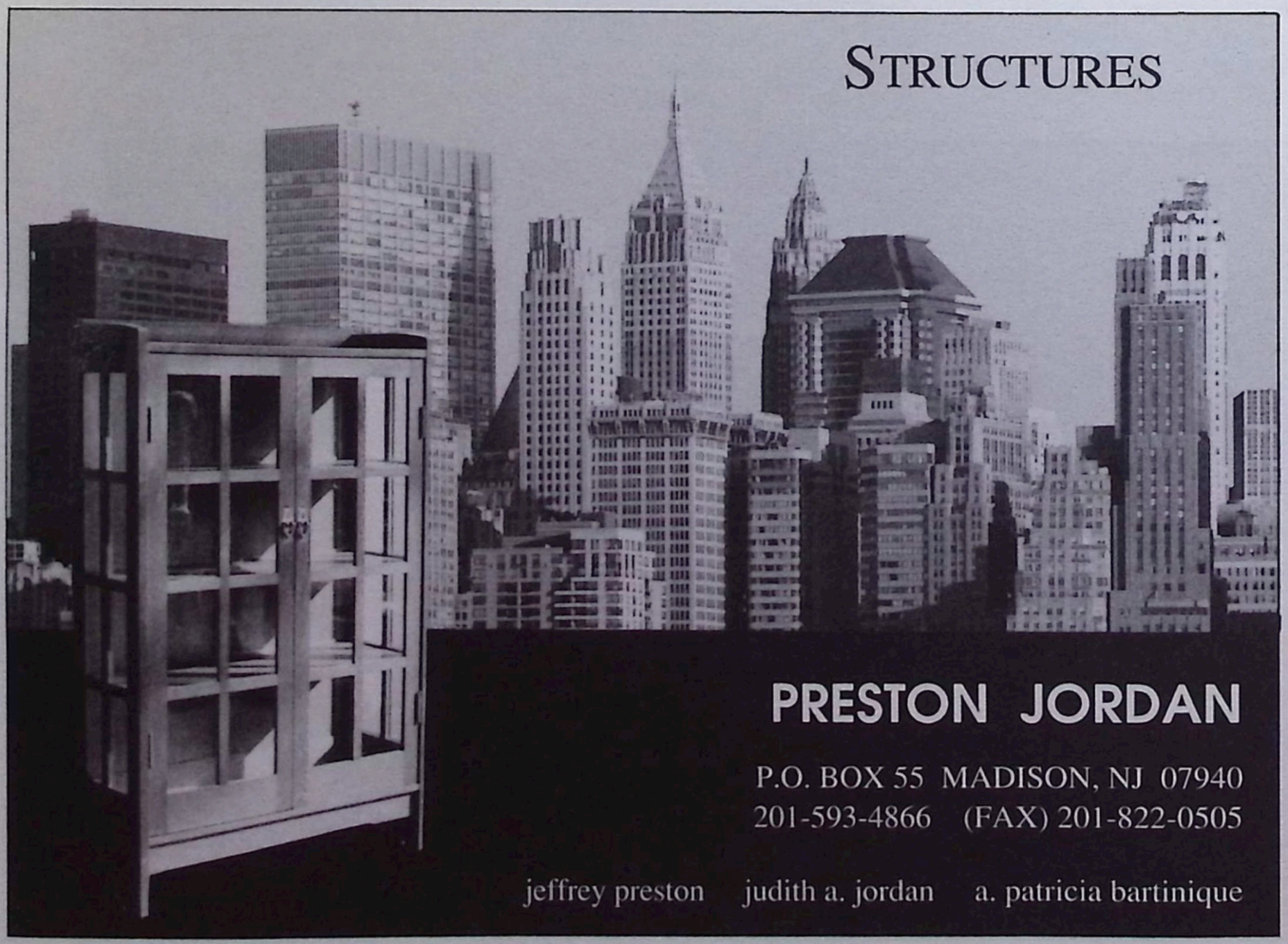
Jessie M. Preston. Metalworker. Jessie Preston also was a student at the Art Institute of Chicago. From 1900 to 1918 she maintained a studio in the Fine Arts Building where she made and sold jewelry and various candle holders. She belonged to the Arts and Crafts Society of Chicago, and was a founder of the Cordon Club, an organization for professional women. In *Chicago Metalsmiths*, historian Sharon Darling cites Preston's admonition to beginning students of jewelry-making from *The Sketch Book* of 1905 that they should stick to "strict conventionality of ornament... with close adherence to the square and circle for the basis of outline, with the design radiating from the center." Darling also notes Preston's interest in natural elements for her candle holders, which have been favorably compared with those of another master Chicago metalsmith - Robert Jarvie.

Lucia Kleinhans Mathews (1870-1955) Artist. Designer. Decorator. Born and raised in San Francisco, Lucia Kleinhans met Arthur Mathews while she was a student at the Mark Hopkins Institute of Art. Following the 1906 San Francisco earthquake, they opened the Furniture Shop, which remained in business until 1920. During that time she worked on designs, selected colors, and carved much of the furniture they produced. She also worked on their magazine, *Philopolis*, writing articles and designing page borders from 1906 through September 1916. In 1907 she helped to revive The Sketch Club, an organization for California women artists. After the Furniture Shop closed in 1920 she continued to make decorative objects and to paint in oils and watercolors. Reflecting the Arts & Crafts interest in nature, throughout her life she took great delight in gardening.

Louise Brigham (1875-1956) Furniture designer and maker. In 1909 Louise Brigham published a book entitled *Box Furniture: How to Make a Hundred Useful Things for the Home.* The book's dedication read: "To all who care for simplicity and thrift, utility and beauty." Brigham studied at Pratt Institute, and worked with the residents of the settlement house run by the school. Her first piece of box furniture was a highchair that she made from a packing crate while she was the head of a settlement house in Cleveland.

In addition to her book, which continued to be published for ten years, her work was also featured in articles in the *Craftsman* magazine and *Ladies' Home Journal.* She identified the most important influence on her as being that of Josef Hoffmann. She lectured frequently on her ideas and exhibited her work nationwide. In 1915 she was awarded a medal for her designs at the Panama Pacific Exposition in San Francisco.

(Please turn to page 83.)



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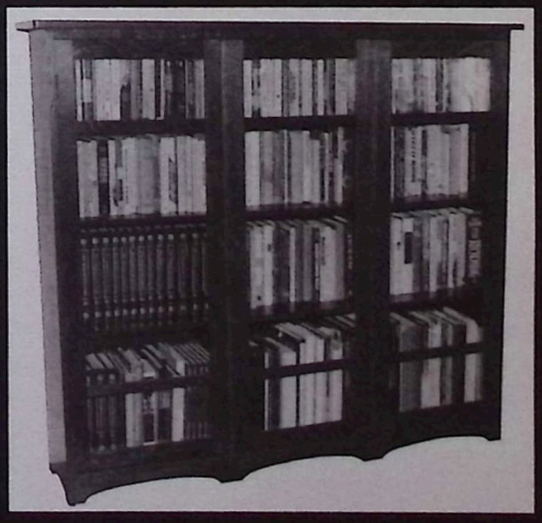
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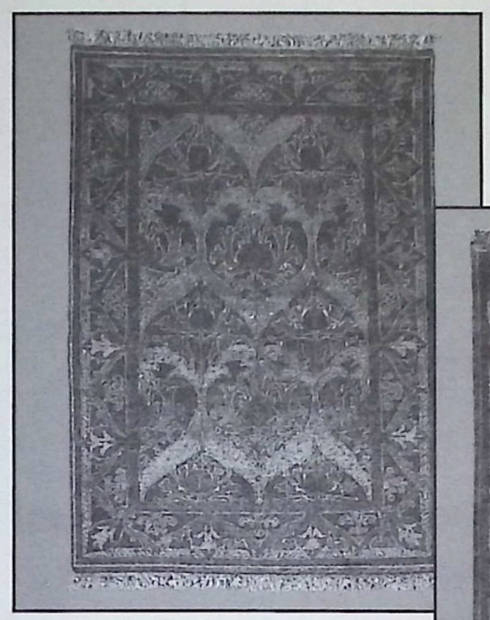
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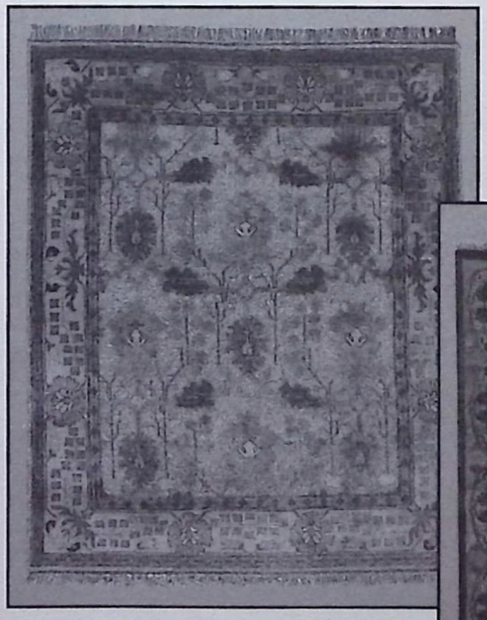
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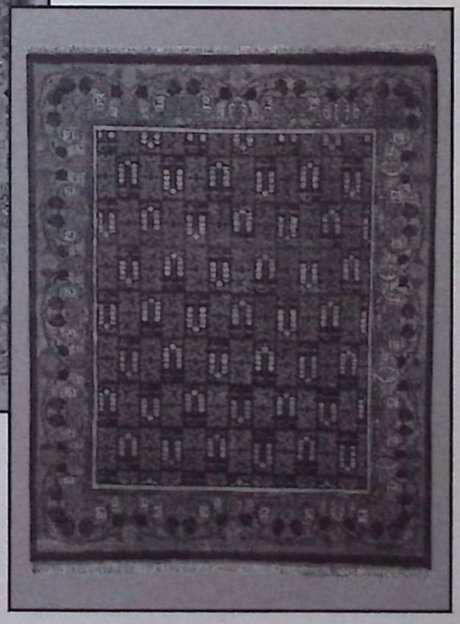
A SEMINAR
BY
ROBERT
WINTER

The roots of Robert Winter's public involvement with the Arts & Crafts movement can be traced back to a lecture he presented for the landmark 1972 Princeton Exhibition. His present title of Professor of the History of Ideas, Emeritus, at Occidental College in Los Angeles, is reflected in his many articles and books, including *California Design, 1910* (1974), *The California Bungalow* (1980), *American Bungalow Style* (1996), and *Toward a Simpler Way of Life: California Arts & Crafts Architects* (1997). He lives in a bungalow built by Ernest Batchelder, the prolific and consummate Arts & Crafts teacher, writer, and designer.









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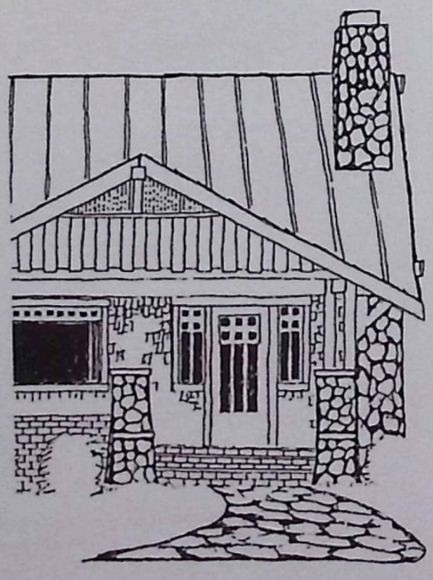
William Waldo Dodge (1895-1971), American silversmith, active 1924-1942, Asheville, N.C., hand-hammered sterling silver bowls, hollowware, plates and presentation pieces. Marks: Dodge or Asheville Silvercraft.

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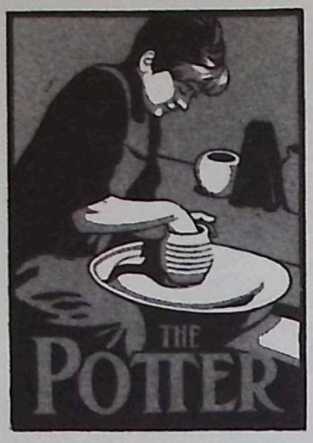
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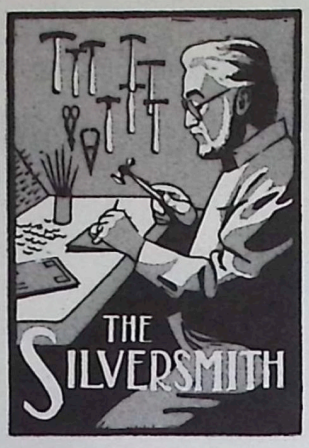
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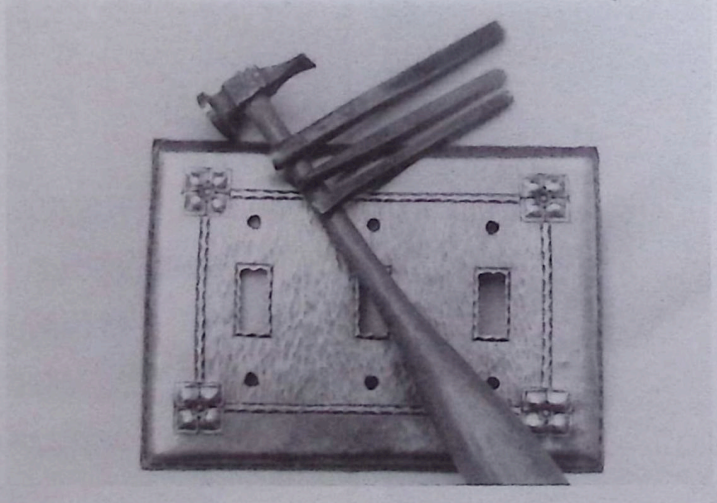
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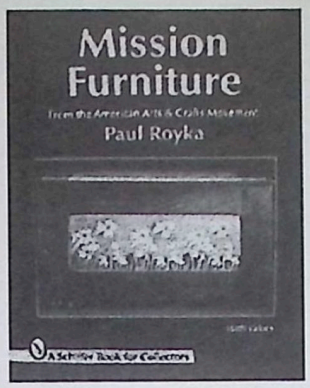
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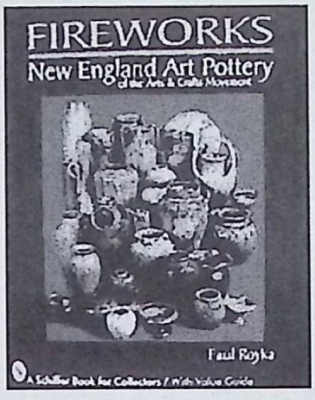
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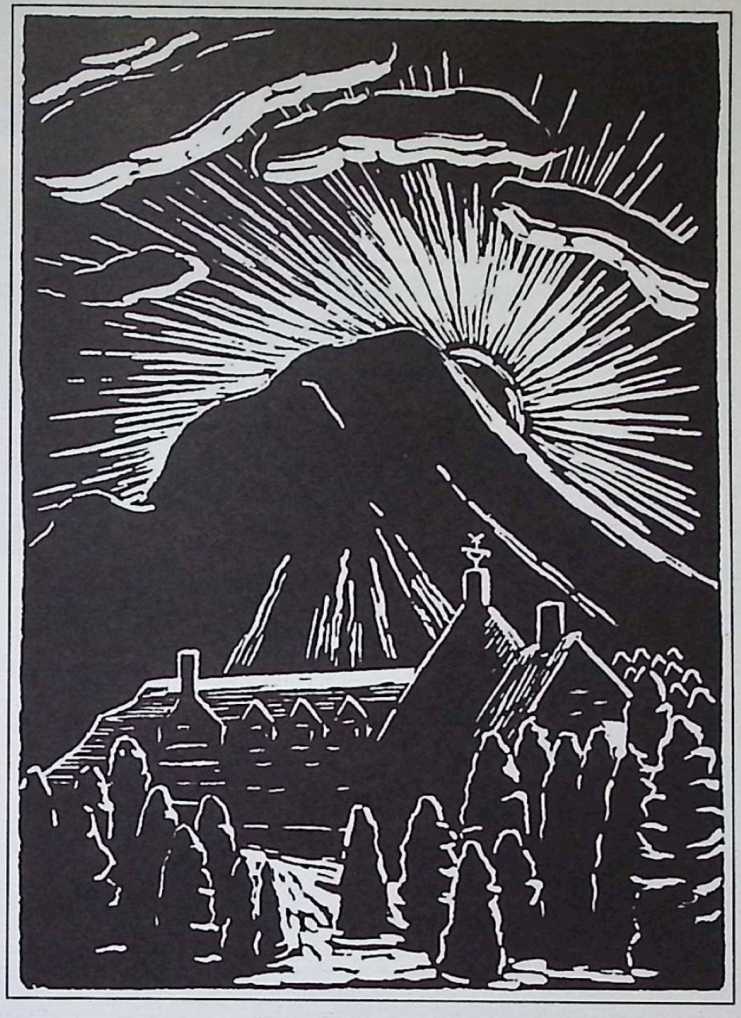
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Kathleen Cummings has the enviable position of independent architectural historian, with invitations to lecture regularly at the Art Institute and Chicago-area colleges. Her interest in Chicago architecture led to the first of many articles and presentations on George Washington Maher, a prolific Prairie school architect. She serves as a board member for the Pleasant Home Foundation, a group dedicated to the restoration of an important Maher commission in Oak Park, Illinois (see their information table in the Books, Magazines & More exhibit). She is currently writing a book on the architecture of George W. Maher and his collaboration with area craftsmen on his Prairie school interiors.



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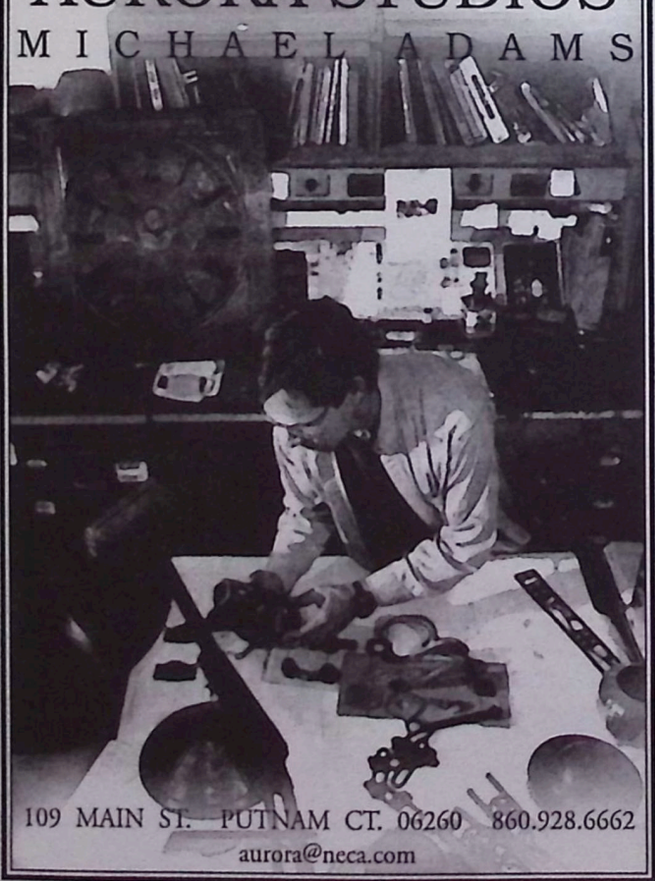
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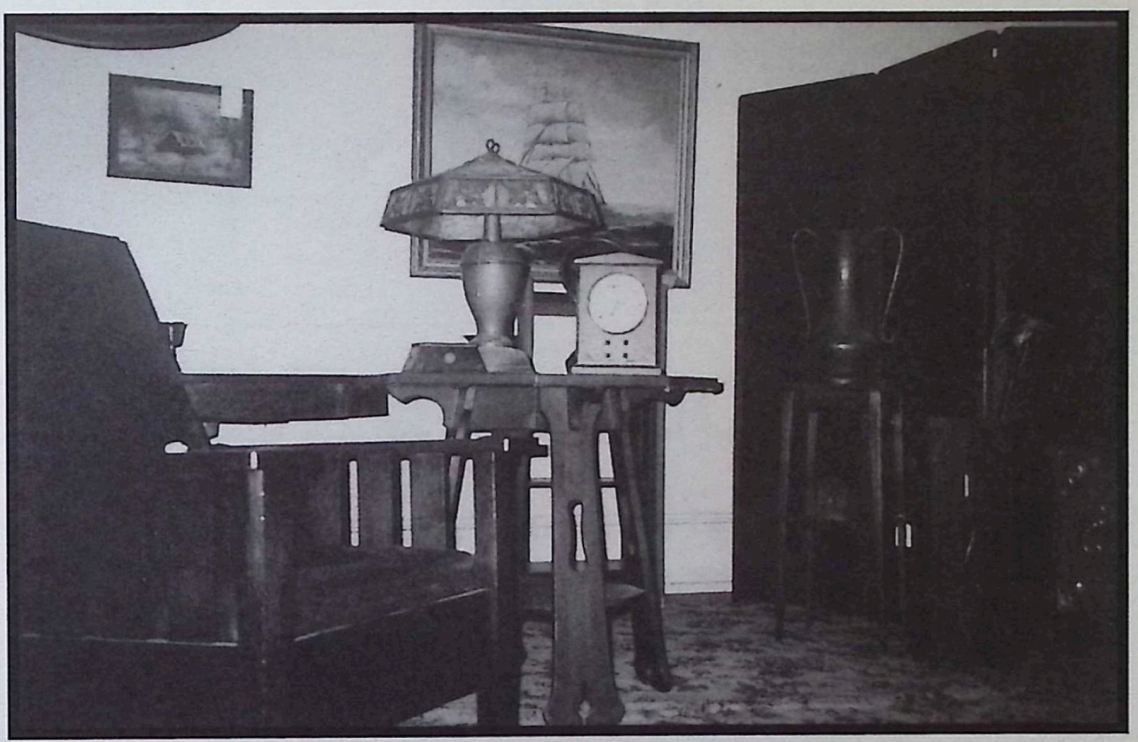
A SEMINAR BY MARJORIE SEARL

Marjorie Searl burst onto the Arts & Crafts scene in 1992 with the unveiling of the exhibit *Head, Heart and Hand: Elbert Hubbard and the Roycrofters* at the Memorial Art Gallery in Rochester (NY), where she is now the Curator of American Art. She and Marie Via co-curated the exhibit and co-wrote the accompanying catalog by the same name, which is now recognized as the most comprehensive study ever undertaken on the Roycrofters. Her interest in the Roycroft contribution to the Arts & Crafts movement began when, in her words, she "married into a Roycroft family and was surrounded by people whose lives had been touched by the Roycroft phenomenon." She is presently developing an exhibition on the art produced in Woodstock, New York, including the Arts & Crafts community Byrdcliffe.

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Lunch
Blue Ridge Dining Room
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Carolina Cafe
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Sandwich Cart
Grand Ballroom Hall
11:30am - 5:00pm

Dinner
Blue Ridge Dining Room:
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Dinner Menu 5:00-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Room
9:30pm-11:00pm

SATURDAY

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Blue Ridge Dining Room 7:00-9:00am
Magnolia Lounge (Sammons Wing)
8:00-9:00am
Carolina Cafe (buffet)
7:00am-10:30am

Lunch
Soup & Sandwich Buffet:
Blue Ridge Dining Rm. or Carolina Cafe ($9.75)
11:00am-3:00pm
Carolina Cafe
3:00pm-5:00pm
Sandwich Cart
Grand Ballroom Hall
11:30am - 5:00pm

SATURDAY

Dinner
Blue Ridge Dining Room:
Prime Rib Buffet ($25.95) or menu 5:00-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Rm.
9:30pm-11:00pm

SUNDAY

Breakfast
Continental Breakfast:
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Blue Ridge Dining Rm.7:00-9:00am
Magnolia Lounge
8:00-9:00am
Carolina Cafe (buffet)
7:00am-10:30am

Sunday Brunch
Blue Ridge Dining Rm.
11:30am-3:00pm($20.95)

Lunch
Carolina Cafe
Soup & Sandwich Buffet:
($9.75) or from menu
11:00am-3:00pm
Carolina Cafe (menu)
3:00pm-5:00pm
Sandwich Cart
Grand Ballroom Hall
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Dinner
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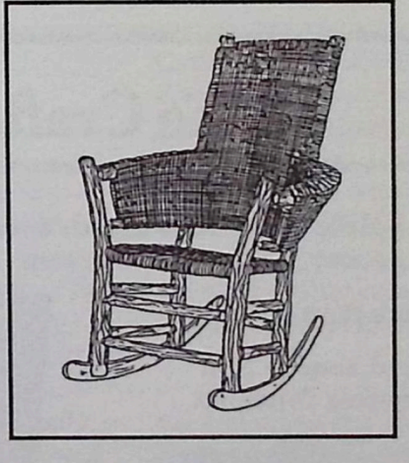
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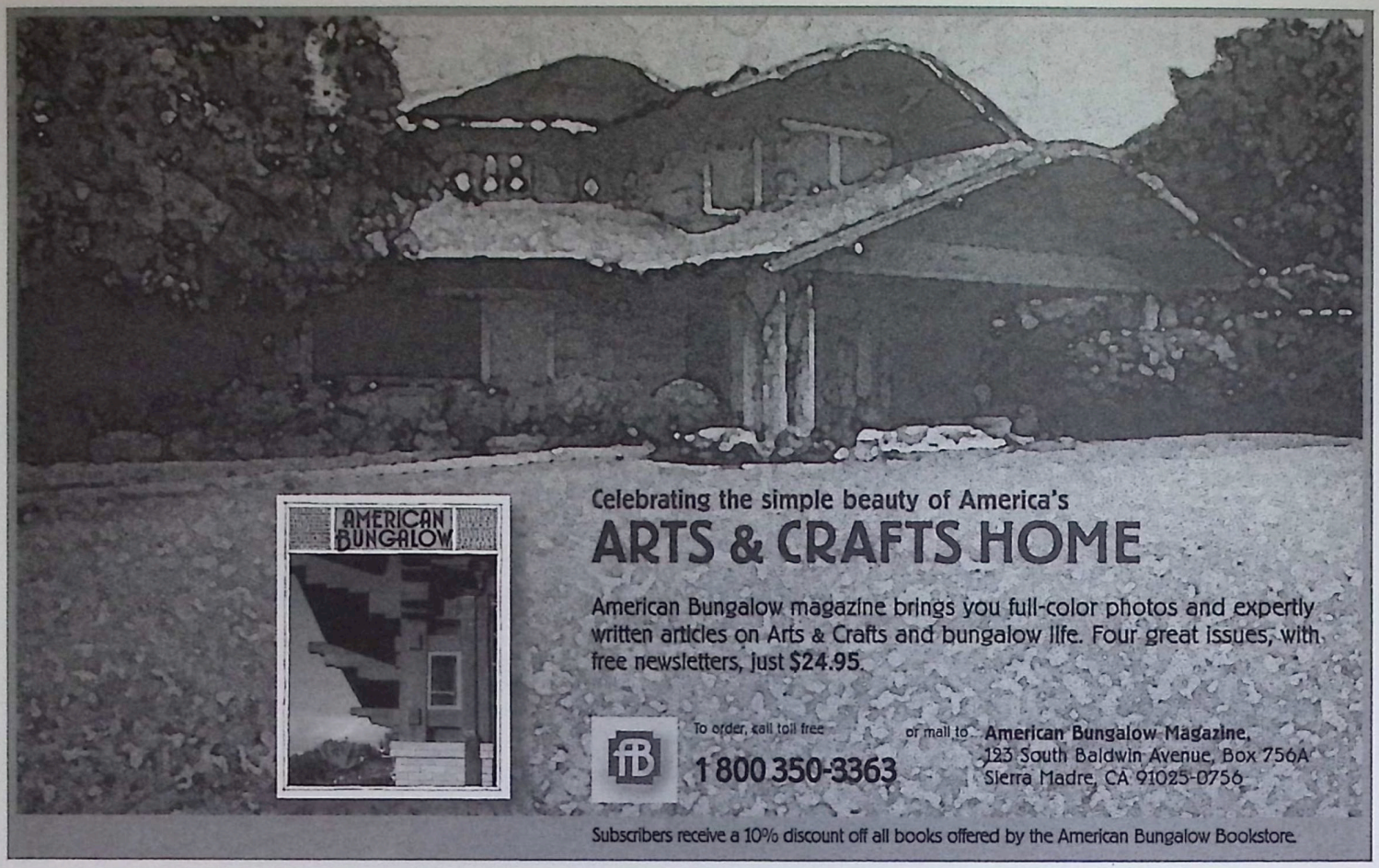


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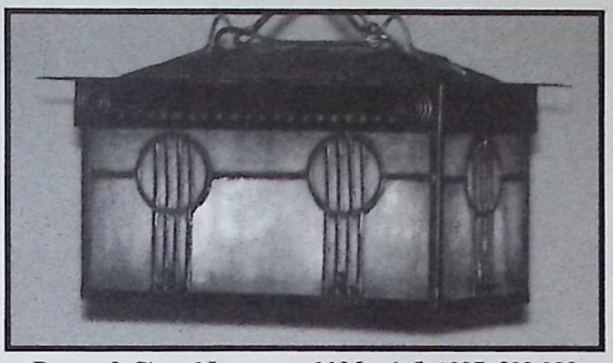
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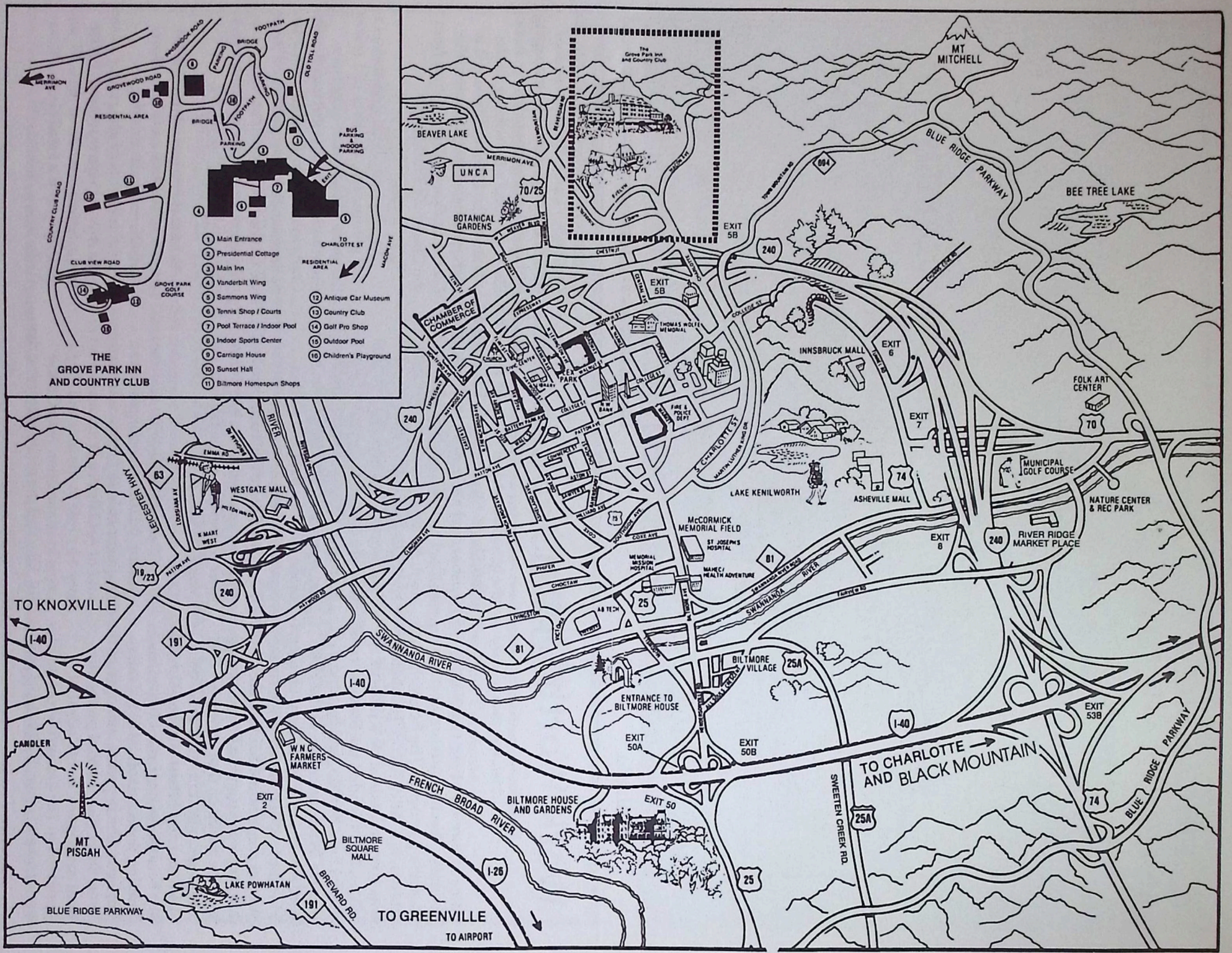
Alice Moore Hubbard (1861-1915) Feminist. Teacher. Author. Lecturer. Business partner in The Roycroft, East Aurora, NY. Alice Moore Hubbard was born and raised on a farm in Wales, NY, attended the State Normal School near Buffalo, and became a teacher. While boarding at the Hubbard home, her friendship with Elbert Hubbard, which began at the East Aurora chapter of Chautauqua Literary and Scientific Circle, turned into the romance that ended his first marriage to Bertha Hubbard. After Alice married Elbert Hubbard in 1904 she became an important figure in running the Roycroft Arts & Crafts business. She began as manager of the Print Shop. She worked on the Roycroft catalogues, wrote ads that appeared in *The Fra* and wrote articles on women's issues. By 1911 she was the general manager of all the Roycroft Shops. She went with her famous husband on his lecture tours, but soon she had a busy lecture schedule of her own. An ad in *The Fra* for her 1909 book *Life Lessons* proclaimed in part: "But women will never be free until they are economically free. The only economic slaves today are females of the *genus homo* who look to the bounty of the male for food and clothes, especially clothes."

Alice Moore Hubbard perished with her husband in the North Sea after the sinking of the *Lusitania* on May 7, 1915.

Irene Sargent (1852-1932) Professor. Author. Editor. Irene Sargent was a Professor of both Romance Languages and of Art History at Syracuse University. Her role in the Arts and Crafts came in conjunction with Gustav Stickley and the establishment of the *Craftsman* in October 1901. During the *Craftsman's* tenure in Syracuse she guided the magazine as its managing editor as well as a contributing author. She is credited with writing all the articles in the first three issues. It is even speculated that she wrote the Gustav Stickley column "Chips from the Craftsman Workshop."

This has only been intended as a brief glimpse into the lives of a few of the women who made important contributions to the American Arts & Crafts movement. Their role remains to be researched and publicized before we can truly come to understand the origin and development of the Arts & Crafts style and philosophy.

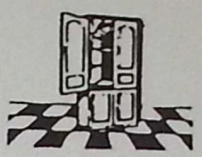
A. Patricia Bartinique is known for her research on the Arts and Crafts Movement. Currently she is working on a full-length study of the role of women in the Arts & Crafts movement. Pat has been a seminar presenter at the G.P.I. and again this year is a Small Group Discussion leader.


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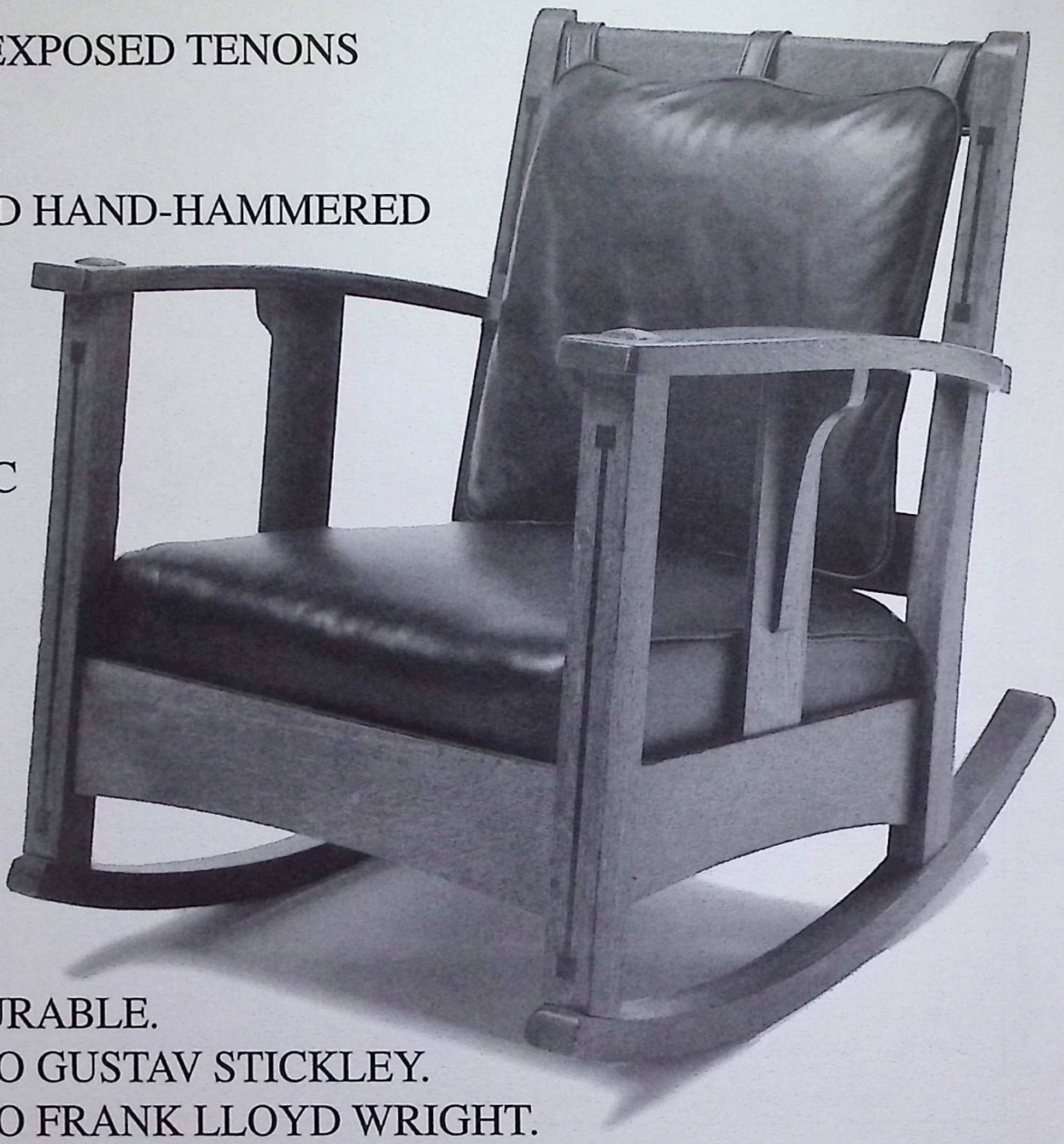
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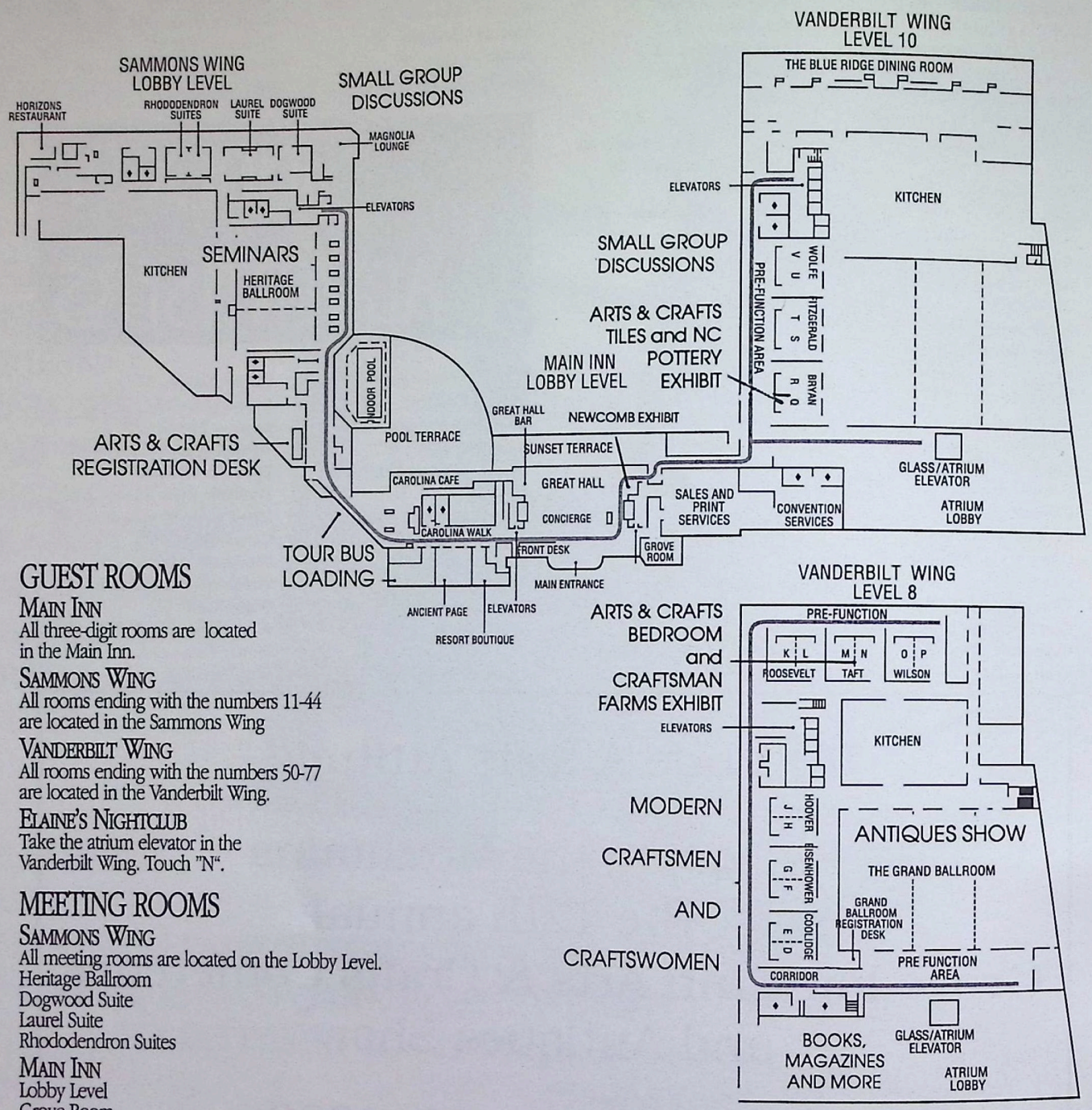
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Guest and Meeting Room Locator



GUEST ROOMS

Main Inn
All three-digit rooms are located in the Main Inn.

Sammons Wing
All rooms ending with the numbers 11-44 are located in the Sammons Wing

Vanderbilt Wing
All rooms ending with the numbers 50-77 are located in the Vanderbilt Wing.

Elaine's Nightclub
Take the atrium elevator in the Vanderbilt Wing. Touch "N".

MEETING ROOMS

Sammons Wing
All meeting rooms are located on the Lobby Level.
Heritage Ballroom
Dogwood Suite
Laurel Suite
Rhododendron Suites

Main Inn
Lobby Level
Grove Room

Vanderbilt Wing
Presidents: (Level 8)
Coolidge Suite
Eisenhower Suite
Hoover Suite
Roosevelt Suite
Taft Suite
Wilson Suite
The Grand Ballroom

Authors: (Level 10)
Bryan Suite
Fitzgerald Suite
Wolfe Suite

♦ Public Restroom (Public phones nearby)

The Grove Park Inn Resort®

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The Glow That Illumines,
And The Glare That Obscures."

James Thurber



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